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BOARD OF EDUCATION.

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# ART EXAMINATION PAPERS

AND

## EXAMINERS' REPORTS,

1915,

TOGETHER WITH LISTS OF THE CANDIDATES WHO  
PASSED THE EXAMINATIONS.



LONDON:

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## MEMBERS OF THE ART EXAMINING COMMITTEES, 1915.

### For the Examination in Drawing.

- Mr. S. J. Solomon, R.A. (Chairman).  
 Mr. H. A. Bowler, H.M. Inspector of Schools.  
 Mr. W. Robert Colton, A.R.A., R.B.S.  
 Mr. G. P. Gaskell, R.B.A., R.E., Principal of the Polytechnic  
 Institute School of Art, St. Marylebone, London.  
 Professor A. B. Pite, F.R.I.B.A., Professor of Architecture at the  
 Royal College of Art.  
 Professor E. S. Prior, M.A., A.R.A., F.R.I.B.A.  
 Mr. J. Byam Shaw, A.R.W.S.  
 Professor A. Thomson, M.A., M.B.  
 Mr. F. Derwent Wood, A.R.A., R.B.S., Hon. A.R.C.A. (Lond.).

### For the Examination in Painting.

- Mr. George Henry, A.R.A., R.S.A. (Chairman).  
 Mr. J. W. Allison, H.M. Inspector of Schools.  
 Mr. F. Black, R.B.A., Principal of the L.C.C. Camden School of  
 Art, Islington, London.  
 Mr. J. Seymour Lucas, R.A.  
 Professor G. E. Moira, Professor of Painting at the Royal College  
 of Art.

### For the Examination in Modelling.

- Mr. W. Robert Colton, A.R.A., R.B.S. (Chairman).  
 Mr. C. J. Allen, R.B.S., Vice-Principal of the Liverpool, City  
 School of Art.  
 Professor E. Lantéri, R.B.S., Professor of Modelling at the  
 Royal College of Art.  
 Mr. J. Lattimer, H.M. Inspector of Schools.  
 Mr. F. Derwent Wood, A.R.A., R.B.S., Hon. A.R.C.A. (Lond.).

### For the Examinations in Pictorial Design and Industrial Design.

- Professor Selwyn Image, M.A. (Chairman).  
 Mr. H. Allport, H.M. Inspector of Schools.  
 Mr. R. Anning Bell, A.R.A., R.W.S.  
 Mr. J. Harrison, Hon. A.R.C.A. (Lond.), Principal of the School  
 of Art, Waverley Street, Nottingham.  
 Mr. T. Erat Harrison.  
 Mr. T. Stirling Lee, R.B.S.  
 Professor W. R. Lethaby, F.R.I.B.A., F.S.A., Professor of Design  
 at the Royal College of Art.  
 Mr. F. Suddards, H.M. Inspector of Schools.  
 Mr. S. J. Cartlidge, Chief Inspector of Schools of Art, and  
 Mr. A. Spencer, Principal of the Royal College of Art, were  
 also members of each of the Committees.



## REPORTS OF THE EXAMINING COMMITTEES.

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### Examination in Drawing.

#### DRAWING FROM THE LIFE, FROM THE ANTIQUE AND FROM MEMORY.

The Examiners are of opinion that there is a slight improvement in the life drawings. The faults in construction, so evident in the Examination held last year, are less noticeable.

The antique drawings submitted this year are fairly satisfactory on the whole, and there are fewer very bad drawings.

The drawings from memory of objects of Natural History with few exceptions show a deplorable lack of observation; but the observer unassisted by the requisite knowledge is at a disadvantage. The Examiners advise the study of the anatomy of the animal—preferably the horse.

Similar principles govern the construction and forms—that is the skeleton and muscular system—of most four-footed animals. A few lessons in comparative anatomy are advisable.

Facility in drawing the figure in action can hardly be expected from students who are allowed to neglect the study of composition. The Examiners are convinced of the need to encourage this most important branch of study.

#### ANATOMY.

The exercises this year call for no special comment; they only serve to emphasise the necessity of associating the teaching of Anatomy with a study of the living model.

Diagrams and plates are only a means to an end, and are often misunderstood or misinterpreted. A few rough sketches made from the actual bones are worth much more educationally than the careful copies taken from the illustrated text-books. For this reason every student should endeavour to obtain access to a museum or other place where a human skeleton is exhibited.

#### PERSPECTIVE.

As was the case last year, the exercises in Section A. show that a large proportion of students understand the method of drawing simple objects to scale in perspective from a given plan and elevation, although there are some cases showing uncertainty or inaccuracy in the measurement of heights as well as in the measurement of lines contained in planes above the ground level.



The projection of simple shadows does not seem to be generally understood as clearly as the projection of simple reflections. There is, however, a considerable number of exercises showing satisfactory results in both shadows and reflections.

In Section B., the exercises in sketching a view of a building from a given plan and elevations are, on the whole, satisfactory, though a certain number of students have worked out their drawing by geometrical perspective methods. It should be clearly understood that the object of Section B. is to test the student's power in the making of a sketch.

#### ARCHITECTURAL DRAWING.

Less than a quarter of the candidates were able to be marked as having shown a fair drawing of Architecture. The general tendency, even with those who have learned to draw a column in elevation, has been to regard the exercise as one of geometrical line-work.

The candidates this year were given the opportunity of applying their knowledge of columnar form to the exhibition of it in a triumphal arch; but though there were many instances of a fair appreciation of the connections of building plans and sections, there were very few to show appreciation of the projections and alignments, which are material conditions for columnar architecture. This is a matter of intelligent observation; and the Examiner would suggest that the student be put before the actual examples, which are to be found in most towns, of finely designed columnar buildings, and be exercised in the drawing of columns and capitals in the round to a large scale, which will compel his attention to the real aspects of classic forms.

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### Examination in Painting.

#### DRAWING FROM LIFE.

There is a slight improvement in this test compared with the work executed at last year's Examination.

#### PAINTING FROM LIFE.

The Examiners are glad to note a further improvement in the students' appreciation of light and colour shown in the various works submitted.

In some otherwise good studies the modelling was unduly rounded and over-emphasised. Attention to the more subtle qualities of modelling and the surface planes would lead to a higher quality of work.



## STILL LIFE PAINTING.

The high quality shown in the work done in this test last year has been fully maintained. In view of the more difficult nature of the exercise, this is satisfactory.

## FIGURE COMPOSITION.

The Examiners consider that more attention should be given to the general scheme required to be shown in the scale sketch. The design of the surroundings of the panel suggests, in some cases, a commonplace outlook and a lack of careful consideration of the relative proportion of the various parts, and no indication is shown of the colour scheme as required by the instructions to candidates.

More attention should be paid to the arrangement of the figure masses in contrast with the space masses. The latter should receive as much consideration as the former; their proportion in relation to the figure masses should be well planned and they should not be cut up with confusing detail.

The general quality of the exercises is slightly higher than that of last year.

## Examination in Modelling.

Only one candidate entered for this examination this year, and his work in all the subjects of the examination reached a very high level. The Examiners awarded the mark of "distinction" to this candidate.

## Examination in Pictorial Design.

### PRELIMINARY KNOWLEDGE.

The exercises in this department were worked but poorly. Candidates should take great care to read and understand thoroughly the questions asked before attempting to answer them; and they should observe strictly the conditions demanded in each question.

### FIGURE COMPOSITION.

(a) The few designs for a poster were on the whole good, and in distinct advance of the work shown last year.

(b) The designs for a Book Illustration, in which one figure at least was to be shown holding a spear, were very poor.



## ORIGINAL DESIGN.

Here the work showed a sad falling off from that of last year. The design of not a single candidate could be regarded as good.

## HISTORY AND METHODS OF ENGRAVING, ETC.

The answers here were indifferent. Several of the students showed a tendency often to wander off from the immediate point, and to write on other matters than those about which they were asked.

## GENERAL REMARKS.

The Examiners are surprised to find in many of the exercises no evidence of adequate instruction in Composition, a matter which they consider to be of the highest importance in preparation for examination in this subject.

**Examination in Industrial Design.**

## DRAWING OR MODELLING FROM HISTORIC ORNAMENT.

More candidates presented themselves than last year, but in general their work was hardly so good. In the modelling, the Examiners noted a certain lack of *intelligence* in manipulating the clay, and they would specially call teachers' attention to this fact.

## PRELIMINARY KNOWLEDGE.

Here, as on former occasions, the written answers were a good deal better than the worked exercises. The illustrative examples given were often badly drawn, notably by students of Embroidery, Dress Design, and Jewellery; and some candidates seemed to be quite ignorant of what it is that specifically constitutes Roman letters and Roman numerals. The Examiners also observe a considerable tendency on the part of not a few students to "cram up" and reproduce details of information respecting some one craft, while their more general knowledge is clearly neglected and inadequate.

## ORIGINAL DESIGN.

*(a) Involving Modelling.*

With the exception of one example no work deserved to be called "good." The Pottery designs were fair, and better than last year. But on the whole the work shown was poor. In the classes of Iron Work, Gold and Silver Smithing, and Die Sinking there were no candidates.



(b) *Not involving Modelling.*

In this group the Embroidery Designs were by far the most numerous. A large number of these were very satisfactory, and several quite excellent. In the very important class of Stained Glass, one candidate showed excellent work.

### HISTORY AND STYLES OF ORNAMENT.

There were a few good papers in this class, but on the whole the work was indifferent. The Examiners note that some candidates, while giving full written answers to the questions, show very little power in graphic illustration.

### TESTIMONIES OF STUDY.

In respect of the evidences of study submitted to them the Examiners were much struck by their highly satisfactory character. They gave evidence generally of hard work, sound instruction, and considerable technical ability. In not a few cases, the excellence of the drawing from the antique and from the living model was especially remarkable.

This being so, the Examiners are at a loss to understand why, in the examination under the heading of Preliminary Knowledge, the answers to such questions as involved illustration should have been on the whole so poor. A single instance of this may suffice. In the evidences of study it was clear that a good deal of attention had been paid to the development of shield-forms, yet in the examination the examples drawn as illustrative of this development were, as a rule, strangely meagre; and in many cases the candidates, instead of answering the quite definite question as to the *form* of shields, treated only of their charges. In the questions dealing with Costume, the Architectural treatment of windows, and Lettering, the same discrepancy between the knowledge shown in the evidences of study and that shown in the examination was equally surprising. On the other hand, the written answers to questions in the examination as to Preliminary Knowledge were, on the whole, well done. It would seem, therefore, that there is a tendency in a large number of students to remember accurately the knowledge acquired from lectures and books, yet so little to make this really their own that, when called upon to put it into practice, they are quite at sea. To the criticism here offered the Examiners would call the serious attention alike of students and of teachers.

### GENERAL OBSERVATIONS.

Although the number of candidates has increased in spite of the abnormal circumstances of this year, doubtless many of the better students have been prevented entering themselves for



examination. Taking this into consideration, the Examiners feel that the result of the examination as a whole is satisfactory; but they have to call attention to the fact that a considerable number of candidates failed to pass the tests qualifying for admission to the examination proper. Especially the evidences of study show how much hard work is done, and how much sound teaching given, in the schools generally. But again the Examiners would remind teachers how vital it is, not only to see that their students receive sound instruction, but that they appreciate its significance—not only that they work diligently, but that they become more and more capable of self-reliance and of intelligently applying what they have learned to the practice of their several crafts.

Some students of special crafts, as Stained Glass and Embroidery, submitted testimonies which were thorough and systematic.

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## LISTS OF CANDIDATES WHO PASSED THE EXAMINATIONS IN ART, 1915.

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N.B.—For each subject separate lists are given, arranged in alphabetical order, showing the candidates, if any, who

(i) Passed with Distinction;

(ii) Passed, but not with Distinction.

The name of the School by which a candidate was presented for examination is shown.

Against the name of each candidate in Industrial Design the craft in relation to which the candidate was examined, selected by the candidate from a list given in the syllabus of the examination, is entered in brackets.

### Examination in Drawing.

#### PASSED WITH DISTINCTION.

Carter, Walter : Manchester School of Art.

Clayton, Albert : Leeds, Vernon Street School of Art.

Mallalieu, Harold : Manchester School of Art.

Micklewright, George P. : West Bromwich, Ryland Memorial School, School of Art.

Timmis, Robert : Liverpool, City School of Art.

Whaite, Henry C. : Manchester School of Art.

#### PASSED.

Andrew, James V. H. : West Bromwich, Ryland Memorial School, School of Art.

Applegarth, Dorothy L. : Lancaster, Storey Institute School of Art.

Arthur, Eric S. : Birkenhead, Laird School of Art.

Bargman, Marjory G. : Taunton School of Art.

Barton, Leonard : Blackburn School of Art.

Baumgartner, Verena : Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.

Bothwell, Madge : Bromley School of Art.

Burras, Caroline A. : Leeds, Vernon Street School of Art.

Burton, Thomas W. J. : Sheffield, Technical School, School of Art.

Catherall, Cyril : Manchester School of Art.

Clark, Ellen : London, Deptford, University of London, Goldsmiths' College School of Art.

Cliff, Henry I. : Lancaster, Storey Institute School of Art.

Combs, Katherine : Brighton School of Art.



- Coombes, William J. : Belfast, Municipal Technical Institute.  
 Dawson, Edward N. : Derby School of Art.  
 Dell, Phyllis M. : London, Wandsworth, L.C.C. Putney School  
 of Art.  
 Douglas, Marion McQ. : Wimbledon School of Art.  
 Evans, John T. : Kingston-upon-Hull School of Art.  
 Gibbon, Sidney : Leicester School of Art.  
 Gilroy, John T. Y. : Newcastle-upon-Tyne, Armstrong College,  
 King Edward VII. School of Art.  
 Goodwin, Dorothy S. : Maidstone School of Art.  
 Greenwood, John S. : Barrow-in-Furness School of Art.  
 Griffiths, Samuel E. : West Bromwich, Ryland Memorial School,  
 School of Art.  
 Grimshaw, Alice L. : Kingston-upon-Thames School of Art.  
 Hargreaves, Brenda : Blackburn School of Art.  
 Haslam, Gordon : Sheffield, Technical School, School of Art.  
 Hatfield, Henry : Kingston-upon-Hull School of Art.  
 Hawkes, Dora : Maidstone School of Art.  
 Hipkins, Roland : Bilston School of Art.  
 Hodgson, Violet : Southend-on-Sea School of Art.  
 Horton, Percy F. : Brighton School of Art.  
 Hoyland, Harry G. : Sheffield, Technical School, School of Art.  
 Jackson, Agnes C. : Manchester School of Art.  
 Kirkus, Gladys : Kingston-upon-Hull School of Art.  
 Knight, Muriel G. : Wimbledon School of Art.  
 Littledale, Elsie P. : Liverpool, City School of Art.  
 Lynne, Iris : Cheltenham School of Art.  
 Middleton, James C. : Cornwall School of Metalliferous Mining,  
 Redruth School of Art.  
 Millican, Albert : Manchester School of Art.  
 Mukerji, Kusal K. : Liverpool, City School of Art.  
 Nutter, Susie H. : Blackburn School of Art.  
 O'Flynn, Gertrude M. : Dublin, Metropolitan School of Art.  
 Ormerod, Florence : Rochdale School of Art.  
 Packham, Constance A. : Kingston-upon-Thames School of Art.  
 Pitchforth, Roland V. : Leeds, Vernon Street School of Art.  
 Rhodes, Granville H. : Leeds, Vernon Street School of Art.  
 Roddis, Harold : Sheffield, Technical School, School of Art.  
 Sandiford, John A. : Manchester School of Art.  
 Sandle, Edith M. : Bromley School of Art.  
 Sharp, Dan W. : Nelson School of Art.  
 Shearlock, Emily A. : Kingston-upon-Thames School of Art.  
 Skinner, Frank : Bristol, Queen's Road School of Art.  
 Small, Barbara H. : London, St. Marylebone, The Polytechnic  
 Institute School of Art.  
 Smith, Allan : Barnstaple School of Art.  
 Smith, Eveline M. : Liverpool, City School of Art.  
 Smith, Kathleen M. : Cheltenham School of Art.  
 Spence, Isabella J. : Kingston-upon-Hull School of Art.  
 Stockdale, Reginald : Kingston-upon-Hull School of Art.



- Suckling, Edna M. : London, Islington, L.C.C. Camden School of Art.  
 Talbot, Percy : Leeds, Vernon Street School of Art.  
 Trickett, Allan : Leeds, Vernon Street School of Art.  
 Walton, Isabel : Blackburn School of Art.  
 Webb, George W. : Nelson School of Art.  
 Wheaton, Clara I. : Portsmouth School of Art.  
 Wheaton, Mabel W. : Portsmouth School of Art.  
 Whitehouse, Mary : York School of Art.  
 Whitman, Dorothy F. : London, Hammersmith, L.C.C. School of Arts and Crafts.  
 Wild, Arthur : Morecambe School of Art.  
 Williams, Herbert J. : London, St. Marylebone, The Polytechnic Institute School of Art.  
 Wilson, Harry W. : Cambridge School of Art.  
 Woodman, Harold : Oswestry School of Art.
- 

### **Examination in Painting.**

PASSED WITH DISTINCTION.

- Noble, George : Leicester School of Art.

PASSED.

- Clark, Harry V. : Shipley School of Art.  
 Dixon, Henry : *London (External Candidate)*.  
 Haworth, Charles S. : Liverpool, City School of Art.  
 Lawton, Joseph : St. Helens, The Gamble Institute School of Art.  
 Nunnery, Reginald : Leicester School of Art.  
 Stewart, John : Liverpool, City School of Art.  
 Willis, John H. : Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.
- 

### **Examination in Modelling.**

PASSED WITH DISTINCTION.

- Bedford, George W. : Leeds, Vernon Street School of Art.
- 

### **Examination in Pictorial Design.**

PASSED.

- Conybeare, Reuben : Plymouth Municipal School of Art.  
 Corr, James E. : Dublin, Metropolitan School of Art.  
 Hollyer, Olive E. M. : Wimbledon School of Art.  
 Meagher, Elizabeth M. : Preston, Harris Institute School of Art.
-



## Examination in Industrial Design.

### PASSED WITH DISTINCTION.

Collin, Agnes B., (*Embroidery*): Cambridge School of Art.  
 Evans, David, (*Wood Carving*): Manchester School of Art.  
 Paine, Charles, (*Stained Glass*): Manchester School of Art.  
 Scott, Evelyn M., (*Embroidery*): Liverpool, City School of Art.

### PASSED.

Boydell, Phillip, (*Painting and Decorating*): Manchester School of Art.  
 Capey, Reco, (*Tile Painting and Modelling*): Stoke-on-Trent, Burslem School of Art.  
 Coggin, Mabel C., (*Embroidery*): London, Camberwell, L.C.C. School of Arts and Crafts.  
 Crane, Elvina G., (*Embroidery*): Liverpool, City School of Art.  
 Ellis, Frederick E., (*Silk Weaving*): Shipley School of Art.  
 Hardill, George G., (*Pottery*): Lancaster, Storey Institute School of Art.  
 Hardy, Anna W., (*Embroidery*): Leeds, Vernon Street School of Art.  
 Hardy, Dorothy, (*Embroidery*): Leicester School of Art.  
 Harries, Agnes M., (*Illumination*): Leeds, Vernon Street School of Art.  
 Jones, Ada A., (*Pottery*): Stoke-on-Trent, Burslem School of Art.  
 Lax, Ellen, (*Dress Design*): Leeds, Vernon Street School of Art.  
 Lias, James W., (*Illumination*): Newton Abbot School of Art.  
 Lismore, William, (*Illumination*): St. Albans School of Art.  
 Livesey, Beryl M., (*Wall-paper Manufacture*): Preston, Harris Institute School of Art.  
 Parker, Norah, (*Embroidery*): London, Hammersmith, L.C.C. School of Arts and Crafts.  
 Partridge, Lilian M., (*Illumination*): Brighton School of Art.  
 Pearson, Ellen R., (*Embroidery*): Leeds, Vernon Street School of Art.  
 Reid, Erica S., (*Embroidery*): Kingston-upon-Hull School of Art.  
 Rowe, John H., (*Cotton Printing*): Dudley School of Art.  
 Shepherd, Frances J., (*Wood Carving*): Bath School of Art.  
 Smart, Sibyl de B., (*Embroidery*): Sunderland School of Art.  
 Travers, Francis B., (*Pottery*): Stoke-on-Trent, Burslem School of Art.



- Turner, Mary, (*Embroidery*): Belfast, Municipal Technical Institute.  
 Warren, William D., (*Pottery*): Stoke-on-Trent, London Road School of Art.  
 Williams, Elsie M., (*Embroidery*): Wallasey, Liscard School of Art.  
 Wood, Edith M., (*Cotton Printing*): Derby School of Art.  
 Wood, Gladstone S., (*Illumination*): Chesterfield School of Art.
- 

**List of Candidates who satisfied the Examiners  
 in the Preliminary Tests qualifying for admission  
 to the Industrial Design Examination.**

- Ball, Elizabeth A., (*Stained Glass*): Belfast, Municipal Technical Institute.  
 Barker, Clara, (*Embroidery*): Halifax School of Art.  
 Bensted, Ellen L. S., (*Embroidery*): Maidstone School of Art.  
 Butcher, Bessie E., (*Dress Design*): Leeds, Vernon Street School of Art.  
 \*Davies, Winifred D., (*Embroidery*): Great Yarmouth School of Art.  
 Duge, Evelyn D., (*Embroidery*): Leicester School of Art.  
 Fisher, Winifred A., (*Illumination*): Ealing Technical Institute Art Class.  
 Grime, Gladys E., (*Linen Weaving*): Liverpool, City School of Art.  
 Harding, Ethel M., (*Embroidery*): London, Hammersmith, L.C.C. School of Arts and Crafts.  
 Haywood, Hilda M., (*Embroidery*): Bolton School of Art.  
 \*Johnstone, Elizabeth M., (*Embroidery*): Belfast, Municipal Technical Institute.  
 Jones, Gwladys M., (*Embroidery*): Birmingham, Margaret Street School of Art.  
 \*Leedam, Ethel M., (*Embroidery*): Burnley School of Art.  
 Leigh, Gladys M., (*Embroidery*): Brighton School of Art.  
 \*Lowe, Mildred, (*Embroidery*): Warrington School of Art.  
 Marsh, Mary A., (*Embroidery*): Dudley School of Art.  
 Palmer, Thomas, (*Pottery*): Barnstaple School of Art.  
 Penprase, Newton H., (*Linen Weaving*): Belfast, Municipal Technical Institute.  
 Ramage, Elinore A., (*Embroidery*): Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.  
 \*Rawsthorne, Jane L., (*Embroidery*): Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.

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\* This candidate entered for the preliminary qualifying tests only.



- \*Rennards, Charlotte D., (*Embroidery*): Huddersfield School of Art.
- Sanderson, Ernest, (*Painting and Decorating*): Burnley School of Art.
- Skeens, Walter M., (*Light Metal Work*): Portsmouth School of Art.
- Smith, Muriel J., (*Illumination*): Worcester, Victoria Institute School of Art.
- Stokes, Albert E., (*Cabinet Work*): London, Camberwell, L.C.C. School of Arts and Crafts.
- \*Taylor, Ernest J., (*Cotton Weaving*): Rawtenstall, Bacup and Rawtenstall Joint Secondary and Technical School.
- Thomason, Mary E., (*Embroidery*): Wolverhampton School of Art.
- Usher, George E., (*Light Metal Work*): Leicester School of Art.
- Vice, Muriel, (*Embroidery*): Leicester School of Art.
- Watson, Florence D., (*Dress Design*): Leeds, Vernon Street School of Art.
- \*White, Olive, (*Book Binding*): Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.

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\* This candidate entered for the preliminary qualifying tests only.



## RULES AND GENERAL INSTRUCTIONS FOR CANDIDATES.

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NOTE.—THE FOLLOWING RULES WERE SUPPLIED TO THE CANDIDATES, IN ADDITION TO THE “INSTRUCTIONS TO CANDIDATES” PRINTED AT THE HEAD OF EACH EXAMINATION PAPER. CANDIDATES WERE INSTRUCTED TO TAKE THE RULES WITH THEM TO THE EXAMINATION.

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### Examination in Drawing, 1915.

#### A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, drawing paper, and easels. Candidates should bring their own pens, blacklead pencils (and black chalk or carbon pencil, if desired), drawing boards, drawing pins, knives, and indiarubber, and for the tests in Perspective and Architectural Drawing such instruments as may be required. The necessary materials for washing in the shadows and reflections in the test in Perspective, and the shading in the test in Architectural Drawing, where this method of indicating them is preferred, should also be brought by the candidates; and for estimating the proportions of the figure to be drawn in the tests in Drawing from Life and Drawing from the Antique, a plumb-line may be brought by the candidates.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

#### B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper their Surnames and all their Christian names in full, and also the examination numbers allotted to them and shown on the tickets admitting them to the Examination.



4. Candidates are also forbidden :—

- (a) to apply under any circumstances whatever to other candidates ;
- (b) to answer under any circumstances whatever applications from other candidates ;
- (c) to copy under any circumstances whatever one from another ; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only ; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. In tests where a model is posed, candidates must either remain in their places or leave the examination room while the model is resting.

7. Except as above, candidates must remain in their places until they have finished work, and when their work has been collected by the Superintendent quietly leave the Examination room. No candidate may leave before the expiration of 45 minutes from the beginning of the Examination, and none can be re-admitted after having once left the Examination.

8. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination ; and earlier, if possible, on the first day.

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### **Examination in Painting, 1915.**

#### **A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.**

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, canvases, drawing paper, paper for water colour, and easels. Candidates should bring their own pens, blacklead pencils (and black chalk or carbon pencil, if desired), colours, media, brushes, water bottles, dippers and other painting materials, drawing boards, drawing pins, knives, and indiarubber. For estimating the proportions of the figure to be drawn in the tests in Drawing from Life and Painting from Life, a plumb-line may be brought by the candidates.



2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

#### B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books, or on the label attached to the back of the canvases, as the case may be, their Surnames and all their Christian names in full, and also the examination numbers allotted to them and shown on the tickets admitting them to the Examination.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates ;
- (b) to answer under any circumstances whatever applications from other candidates ;
- (c) to copy under any circumstances whatever one from another ; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only ; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. In tests where a model is posed, candidates must either remain in their places or leave the examination room while the model is resting.

7. Except as above, candidates must remain in their places until they have finished work, and, when their work has been collected by the Superintendent, quietly leave the Examination room. In the tests in History and Methods of Painting, and Figure Composition, no candidate may leave before the expiration of 45 minutes from the beginning of the Examination. No candidate can be re-admitted after having once left the Examination.

8. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.



Candidates should attend five minutes before the time fixed for the beginning of the Examination; and earlier, if possible, on the first day.

NOTE.—Candidates proposing to execute their paintings in water colour may obtain from the examination centre on the day before the examination in each test the paper and canvas supplied by the Board, in order that the straining of the paper upon the canvas may be completed by the candidate before the time fixed for the beginning of the test.

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### Examination in Modelling, 1915.

#### A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, clay, the necessary materials for framework, the necessary materials for casting, and modelling stands. Candidates should bring their own pens and modelling tools. Candidates may also provide air-tight cases if they desire.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

#### B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their answer books or on the label supplied to them, and which is to be securely attached with string, to their modelled works, their Surnames and all their Christian names in full, and also the Examination numbers allotted to them and shown on the tickets admitting them to the Examination. Candidates are also particularly directed to incise clearly upon the clay models their Examination numbers.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates;
- (b) to answer under any circumstances whatever applications from other candidates;
- (c) to copy under any circumstances whatever one from another; or
- (d) to connive at any misconduct of this kind.



5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only ; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. In tests where a model is posed, candidates must either remain in their places or leave the examination room while the model is resting.

7. No working upon clay models is permitted on the casting days.

8. When they have finished work, candidates must quietly leave the Examination room. In the tests, History of Sculpture, Methods of Sculpture, Modelling Design, and Figure Composition, no candidates may leave the room before the expiration of 45 minutes from the beginning of the Examination. No candidates may be re-admitted after they have once left the Examination.

9. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination ; and earlier, if possible, on the first day.

#### NOTES AS TO CASTING.

N.B.—(i) The candidate is required to cast his own exercise in the test in Modelling the Hand and Wrist, &c.

(ii) In the other subjects of this examination models may be cast either by the candidate, with or without assistance, or by a professional moulder or other person skilled in casting, provided that, when the candidate does not himself cast the model without assistance, the Board have previously approved any arrangements proposed. Any assistance that may be afforded to the candidate in casting his models, however, must not be given by a teacher of Modelling.

(iii) On the completion of the various modelling tests, and, where possible, not later than 24 hours afterwards, the works must be covered with plaster as the first stage of the casting process. This must be done under superintendence.

(iv) Casting, whether by the candidate or by any other person, must be done at the Examination Centre under superintendence within the hours respectively indicated in the Time Tables.



## Examination in Pictorial Design, 1915.

### A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &c.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, drawing paper and easels. Candidates should bring their own pens, pencils, chalk, charcoal, any necessary mathematical drawing instruments, drawing boards, drawing pins, knives, indiarubber, water-colours, brushes, water bottles, dippers, and other materials for water-colour painting. Candidates who propose to make their drawings, in the test in Original Design, in charcoal must bring the necessary materials for fixing them.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

### B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books their Surnames and all their Christian names in full, and also the examination numbers allotted to them and shown on the tickets admitting them to the Examination.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates;
- (b) to answer under any circumstances whatever applications from other candidates;
- (c) to copy under any circumstances whatever one from another; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.



6. Any candidates who have made their drawings, in the test in Original Design, in charcoal must fix them, and they will be allowed time to do so immediately after the end of the Examination.

7. Candidates must remain in their places until they have finished work, and when their work has been collected by the Superintendent quietly leave the Examination room. No candidate may leave before the expiration of 45 minutes from the beginning of the Examination, and none can be re-admitted after having once left the Examination.

8. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination; and earlier, if possible, on the first evening.

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### **Examination in Industrial Design, 1915.**

(For Candidates whose Crafts do not involve Modelling.)

#### **A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &c.**

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, drawing paper, tracing paper, and easels. Candidates should bring their own pens, pencils (and chalk, stumps, or materials for executing the Drawing from Historic Ornament in wash in water-colours, if desired), any necessary mathematical drawing instruments, drawing boards, drawing pins, knives, indiarubber, water-colours, brushes, water bottles, dippers, and other materials for working the exercises in the tests in Preliminary Knowledge and Original Design. Candidates who propose to make their drawings, in the test in Drawing from Historic Ornament, in chalk may bring the necessary materials for fixing them.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.



B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE  
EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books their Surnames and all their Christian names in full, and also the examination numbers allotted to them and shown on the tickets admitting them to the Examination.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates ;
- (b) to answer under any circumstances whatever applications from other candidates ;
- (c) to copy under any circumstances whatever one from another ; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only ; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. Candidates must remain in their places until they have finished work, and when their work has been collected by the Superintendent quietly leave the Examination room. Except in the case of the test in Drawing from Historic Ornament, no candidate may leave before the expiration of 45 minutes from the beginning of the Examination. No candidate can be re-admitted after having once left the Examination.

7. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination ; and earlier, if possible, on the first evening.

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## Examination in Industrial Design, 1915.

(For Candidates whose Crafts involve Modelling.)

### A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, drawing paper, clay, the necessary materials for frame-work, the necessary materials for casting, and modelling stands. Candidates should bring their own pens, pencils, any necessary mathematical drawing instruments, drawing boards, drawing pins, modelling tools, knives and indiarubber; and for the test in Preliminary Knowledge, the necessary materials for working in water-colour monochrome, if that method is preferred to ink. Moreover, candidates designing for Iron Work, Jewellery, or Pottery, may also bring materials for *drawing* (and, in the case of Pottery, *painting*), their Original Design if they prefer; and candidates selecting Tile Painting and Modelling must bring materials for painting in water-colours a design for Tile Painting, if they prefer to paint their design.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

### B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books or on the label supplied to them, and which is to be securely attached with string to their worked exercises in the test in Modelling from Historic Ornament, their Surnames and all their Christian names in full and also the Examination numbers allotted to them and shown on the tickets admitting them to the Examination. Candidates are particularly directed to incise clearly upon the clay models their Examination numbers.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates;
- (b) to answer under any circumstances whatever applications from other candidates;
- (c) to copy under any circumstances whatever one from another; or
- (d) to connive at any misconduct of this kind.



5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only ; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. No working upon clay models is permitted on the casting days.

7. Candidates must remain in their places until they have finished work, and when their work has been collected by the Superintendent quietly leave the Examination room. Except in the case of the test in Modelling from Historic Ornament, no candidate may leave before the expiration of 45 minutes from the beginning of the Examination. No candidate can be re-admitted after having once left the Examination.

8. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination ; and earlier, if possible, on the first evening.

#### NOTES AS TO CASTING.

N.B.—(i) The candidate is required to cast his own exercise in Modelling from Historic Ornament.

(ii) In Original Design the models may be cast either by the candidate, with or without assistance, or by a professional moulder or other person skilled in casting, provided that, when the candidate does not himself cast the model without assistance, the Board have previously approved any arrangements proposed. Any assistance that may be afforded to the candidate in casting his models, however, must not be given by a teacher of Modelling.

On the completion of the Modelling Test, and not later than 24 hours afterwards, the work must be covered with plaster as the first stage of the casting process. This must be done under superintendence.

(iii) All casting, whether by the candidate or by any other person, must be done at the Examination Centre under superintendence within the hours respectively indicated in the Time Table.

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## EXAMINATION PAPERS.

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### Examination in Drawing, 1915.

#### Drawing from the Antique.

Monday, 31st May—10.30 a.m. to 1.30 p.m.  
and 2.30 p.m. to 3.30 p.m.

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#### INSTRUCTIONS TO SUPERINTENDENTS.

One of the following casts must be used at this examination:—

Upright Discobolus,  
Venus of Milo,  
Belvedere Torso,  
Esquiline Venus.

The cast must be placed in as decided a light as possible, coming from the candidates' left, and from above. Not more than 10 to 12 candidates should draw from one figure. When the number of candidates is larger than the number of places about the selected figure, one of the other prescribed figures can be also employed. Each candidate, however, must draw from one figure only.

The Superintendent should see that each candidate, before beginning work, enters his name and examination number on the half-imperial sheet of paper supplied by the Board for his drawing.

The arrangement of the casts, easels, &c., must be concluded half-an-hour before the Examination begins.

*Before the Examination begins candidates must be informed that—*

- (i) the drawing should be done with the point in black chalk, carbon pencil, or black-lead pencil;
  - (ii) the drawing must be about 18 inches in height;
  - (iii) a pencil, chalk-holder, or plumb-line may be used to estimate the proportions of the figure to be drawn, but only by holding it between the eye and the figure; other forms of measuring are forbidden.
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## Examination in Drawing, 1915.

### Anatomy.

Monday, 31st May—4 p.m. to 6.30 p.m.

#### INSTRUCTIONS TO CANDIDATES.

Candidates may not attempt more than *five* of the following exercises; but candidates who attempt Exercise 8 should not attempt more than two other exercises.

Candidates must put the number of the exercise before each answer.

Candidates must enter their names and examination numbers at the top of each sheet of drawing paper supplied by the Board.

Care should be taken by candidates to write their answers neatly and distinctly.

The attention of candidates is specially called to the fact that they are expected to show proof of their ability to apply their knowledge of anatomy in analysing and drawing the figure; and that answers illustrated as fully as possible with good sketches will obtain higher credit than elaborately written descriptions.

1. Make drawings of the tibia, and illustrate by sketches its relation to the surface forms.

2. Contrast by means of sketches the forms of the back of the trunk in the male and female.

3. Draw the form and arrangement of the bones entering into the formation of the elbow-joint, as seen from behind, when the articulation is extended and when it is bent at a right angle.

4. In the living model, in certain positions, there are surface hollows above and below the collar bone. Illustrate by means of sketches how you account for these on anatomical grounds.

5. Make sketches to show the relation to the surface forms of the following muscles:—

- (a) The triceps.
- (b) The vastus internus.
- (c) The trapezius.

6. Indicate in a sketch the disposition of the gluteal folds in a model standing in the military position of "attention," namely, with both legs straight and the heels together. How is the appearance of these folds altered when the model stands with one leg straight and the other with the knee slightly bent?

Include in your drawings the arrangement of the great gluteal muscles.



7. Make an outline drawing of a "full-face" view of a man's head and face, and fit therein a drawing of the skull.

8. Sketch, from any point of view you like, the nude figure of a man, in rapid motion, striking with an uplifted sword.

The sketch must display the main features in the construction of the figure as regards bone and muscle.

## **Examination in Drawing, 1915.**

### **Drawing from Life.**

Tuesday, 1st June.

Drawing from Life, 10.30 a.m. to 1.30 p.m.

Memory Drawing, 2.30 p.m. to 3.30 p.m.

#### **INSTRUCTIONS TO SUPERINTENDENTS.**

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the model in the first instance, but also in re-posing after the model has been resting. The teacher must not remain in the examination room after the model has been posed or re-posed.

The Superintendent should see that each candidate, before beginning work, enters his name and examination number on the half-imperial sheet of paper supplied by the Board for his drawing.

At the end of three hours from the beginning of the Examination all drawings from the nude figure, if not previously given up, must be collected, and, together with the Form of Certificate, &c., be at once fastened up in the canvas bag supplied for the purpose, for dispatch to the Board.

For the Memory Drawing the positions of the candidates must be completely changed, so that candidates who have been drawing from almost the same point of view shall be well separated one from the other. The model must not remain in the room, and it is important that drawings and paintings or models from the nude figure, if any happen to be in the examination room, should be completely covered up.

#### **INSTRUCTIONS FOR POSING THE MODEL.**

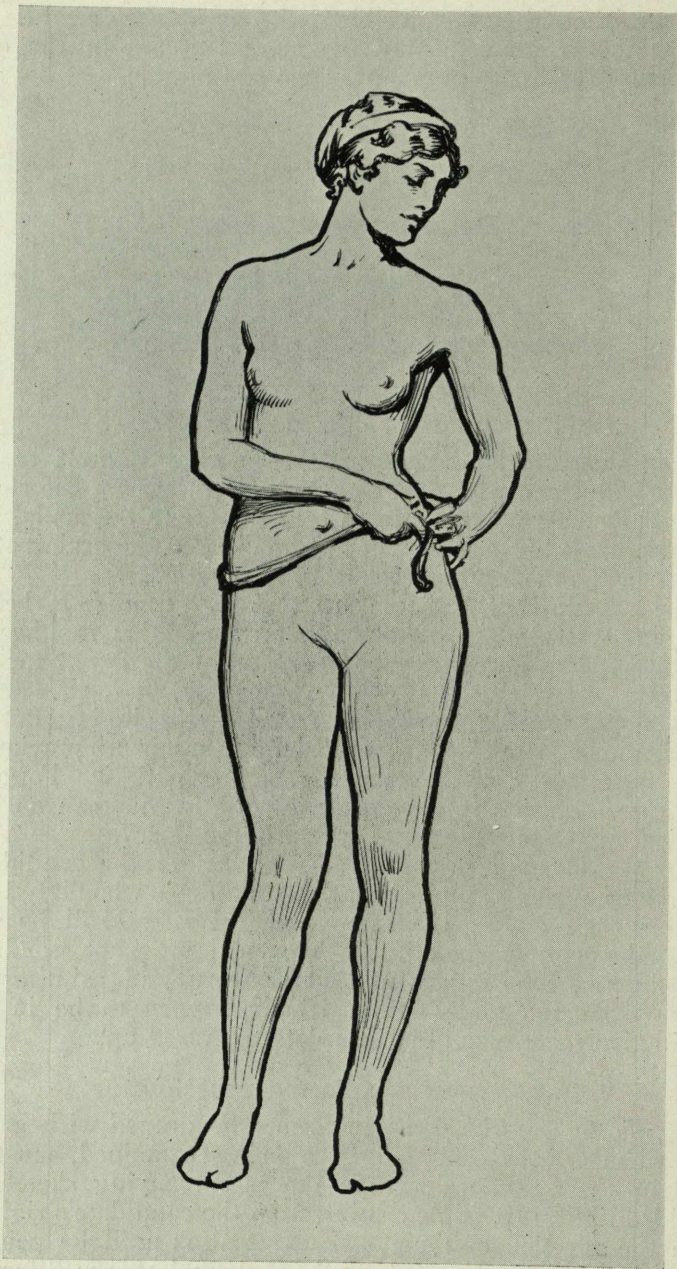
A nude figure, who, if a male, may be draped with a loin cloth when female candidates are being examined, must be posed in the attitude shown in the accompanying sketch, in a decided light, if possible coming from the candidate's right.

In the selection of the model no attention need be paid to the characteristics suggested by the sketch; but a well-formed and well-proportioned figure should be secured.

The outline of the feet must be marked upon the throne before the examination begins.



Candidates for examination must not be allowed to see this sketch.



Five minutes before the Examination begins the Superintendent must see that candidates are so placed that each has a full view of the model.

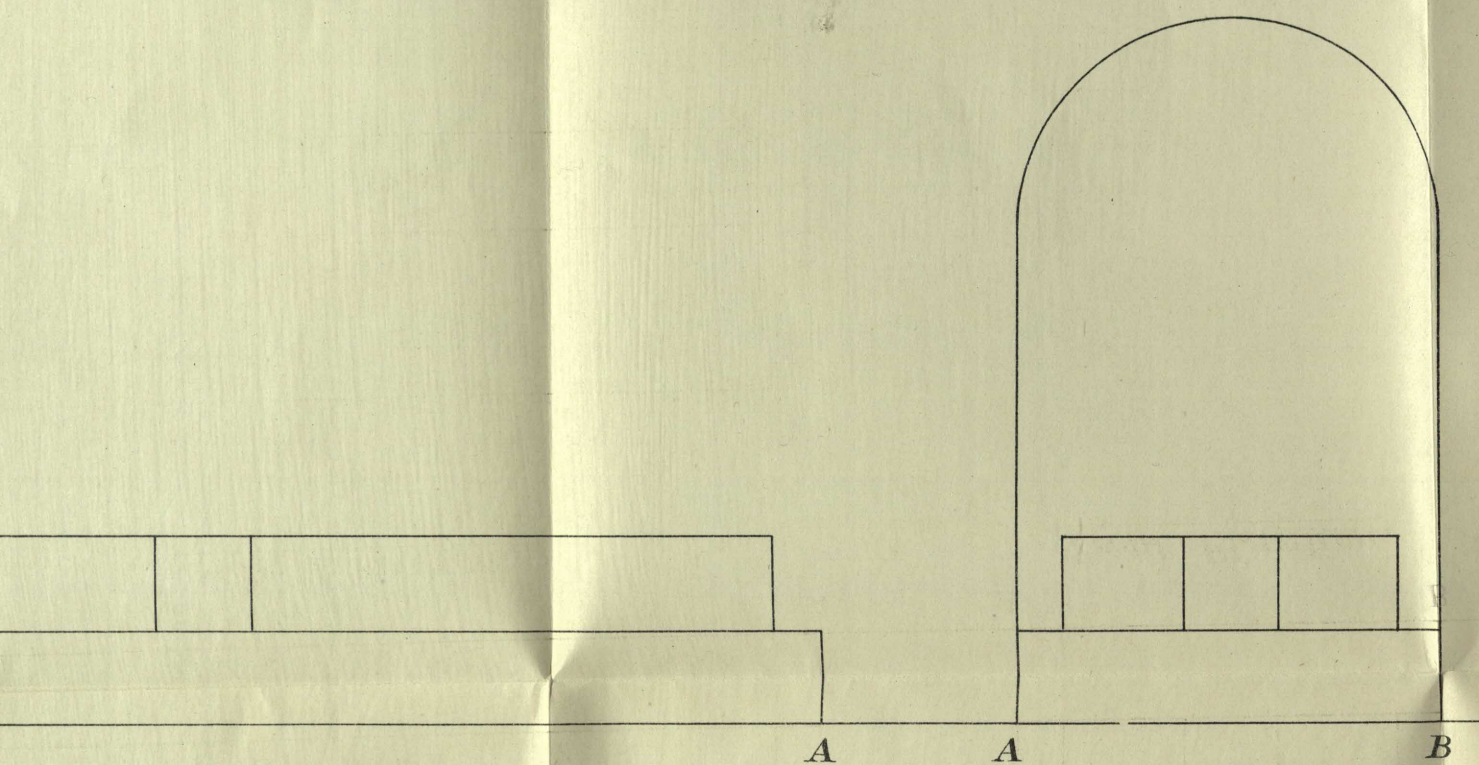




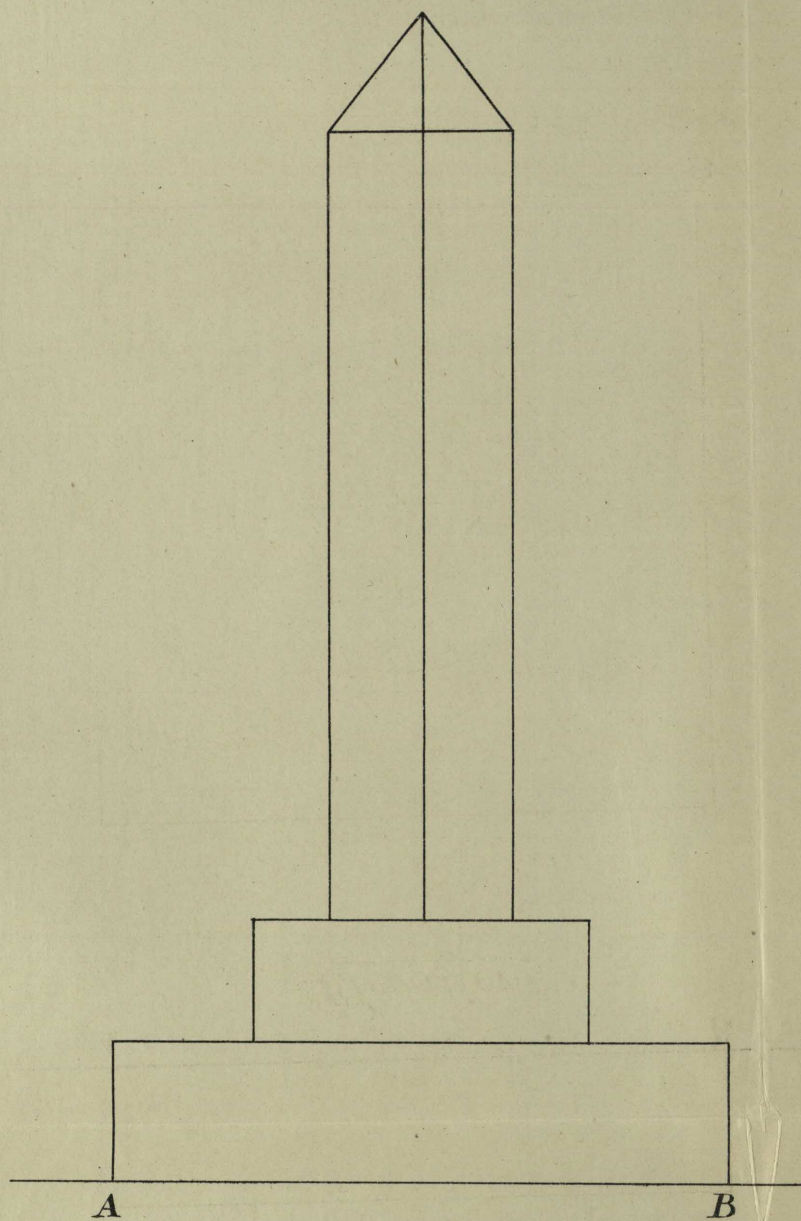


EXAMINATION IN DRAWING, 1915.  
PERSPECTIVE.

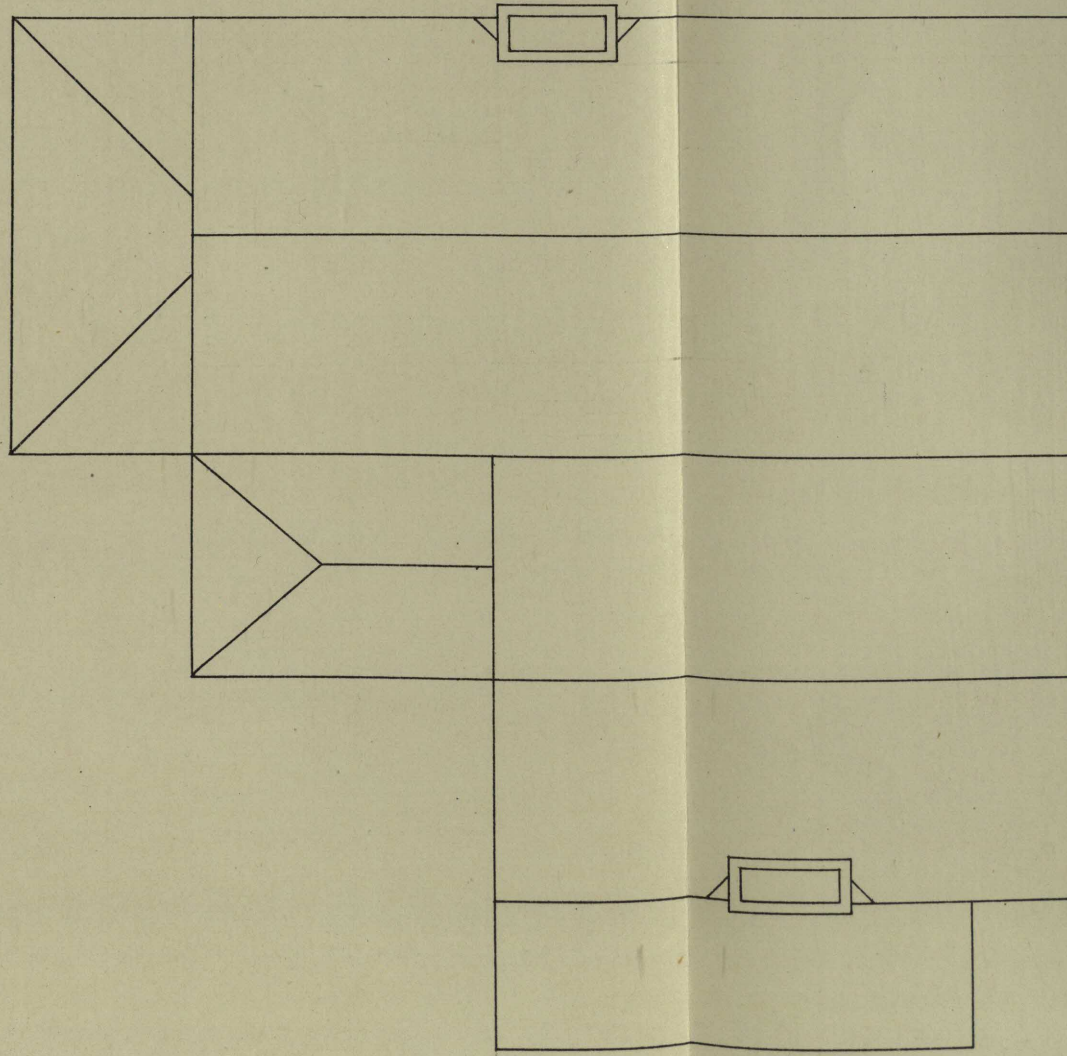
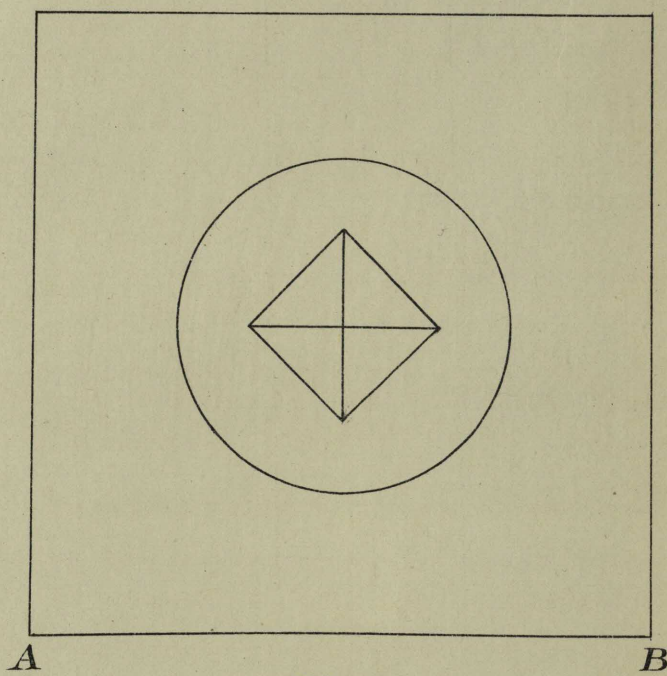
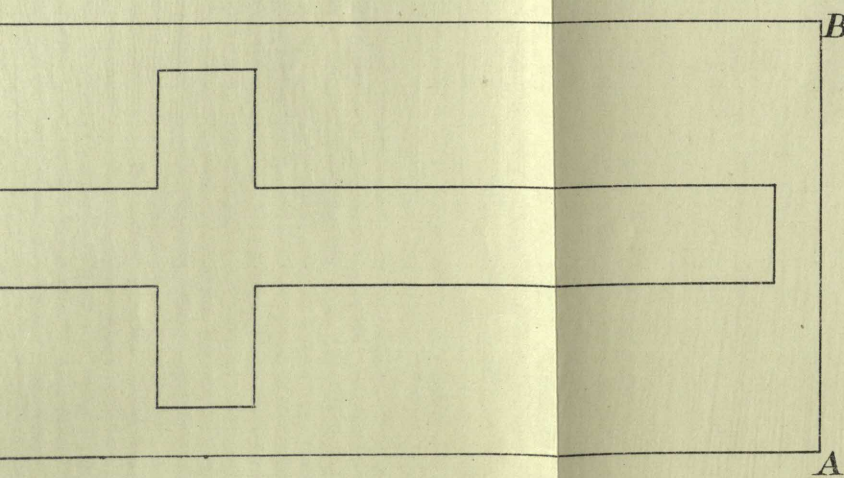
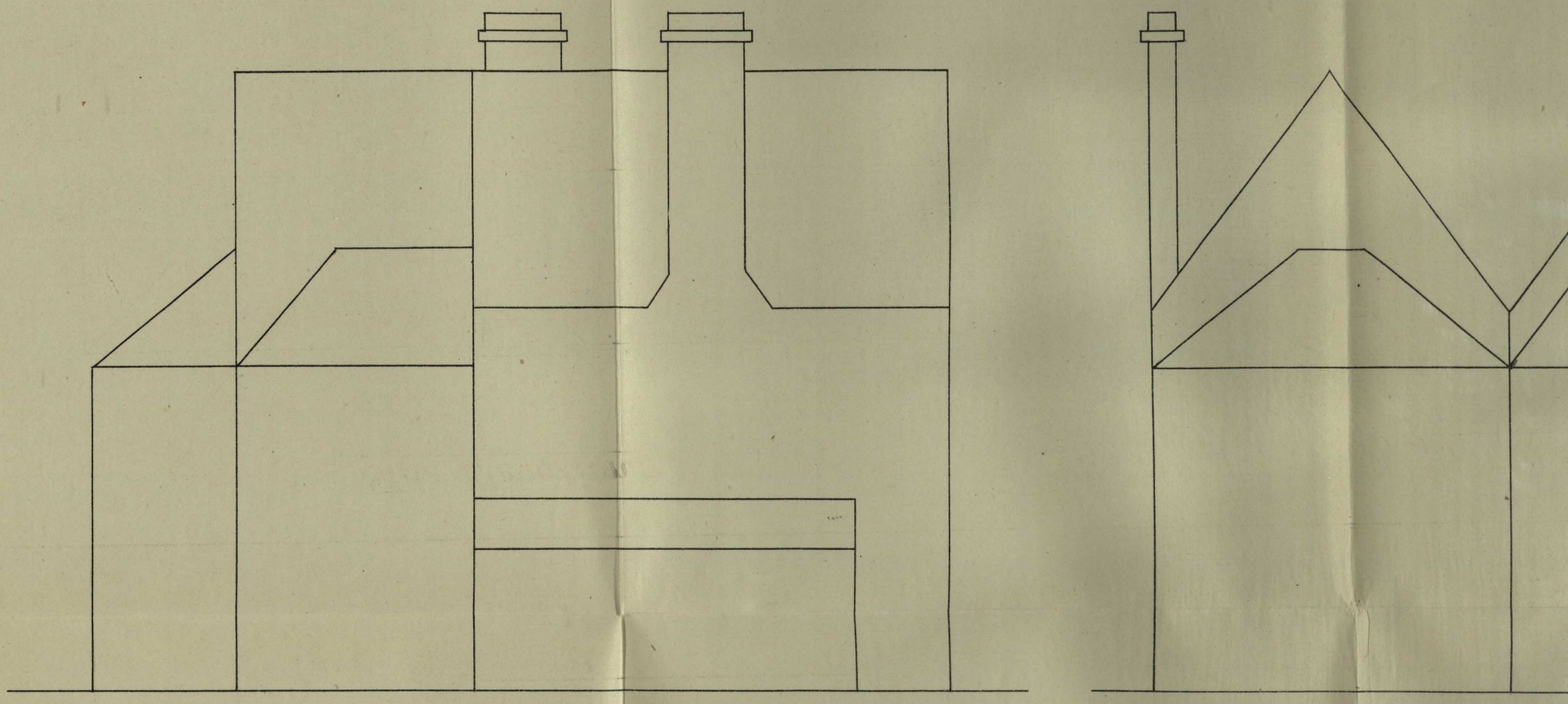
Diagrams for Exercise 1.



Diagrams for Exercise 2.



Diagrams for Exercise 3.



Side Elevation.

Front Elevation.

Elevation.

Side Elevation.

End Elevation.

Plan.

Plan.

Plan.



Not more than 10 candidates should draw from one model.

When the exercises have been collected, at the end of the first three hours, the candidates may leave the room, but should be back at 20 minutes past 2 o'clock, *i.e.*, 10 minutes before the Memory Drawing begins.

*Before the Examination begins candidates should be informed that—*

- (i) charcoal may be used in the first instance; but the drawing should be finally done with the point in black chalk, carbon pencil, or black-lead pencil;
- (ii) the drawing must fill the paper, within two inches of the top and one inch of the bottom of the paper;
- (iii) a pencil, chalk-holder, or plumb-line may be used to estimate the proportions of the figure to be drawn, but only by holding it between the eye and the figure; other forms of measuring are forbidden.

#### DRAWING FROM MEMORY.

2.30 p.m. to 3.30 p.m.

Candidates must be informed that they are required to make, upon the half-imperial sheet of paper supplied to them, a drawing from memory of that view of the figure which they have just drawn.

The drawing is to be about 15 inches in height.

### Examination in Drawing, 1915.

#### Perspective.

Wednesday, 2nd June—10.30 a.m. to 1.30 p.m.

#### INSTRUCTIONS TO CANDIDATES.

Candidates may only attempt *one* exercise in Section A. of the paper. All candidates are expected to attempt the exercise in Section B.

Each candidate will be supplied with two half-imperial sheets of paper. Each exercise is to be done upon a separate sheet.

The shapes of the shadows and reflections may be indicated in outline only, or washed in with a light tint. Pencil shading is not to be resorted to. None of the drawings need be inked in.

The number of each exercise must be clearly shown on the drawing paper.

The exercise in Section A. must be solved accurately and drawn with the assistance of a **T** square, a rule, a pair of



compasses, &c.; and the method of obtaining the required result must be clearly and concisely indicated, and the working points and lines marked with their explanatory letters, and, where necessary, angles with figures indicating their degrees. The exercise in Section B. need only be sketched.

Question No. 1 may be worked by the direct method employed by architects if that method is preferred.

Candidates must enter their names and examination numbers at the top of each sheet of drawing paper.

### SECTION A.

1. Diagrams for exercise 1 give the plan and elevations of a Tombstone. Put these into perspective, standing on the ground plane with AB vanishing to the right at an angle of  $30^\circ$  with the picture plane. Point A is on the ground plane, 2 feet to the right of the spectator and 1 foot within the picture. Show the shadows cast by the solids when the sun's rays are parallel to the picture plane, the sun being on the spectator's right. The rays are inclined at an angle of  $60^\circ$  with the ground plane. The eye is to be 4 feet from the ground and the centre of vision 10 feet from the spectator.

Scale  $\frac{3}{4}$  of an inch to 1 foot.

The horizon must be drawn across the long way of the paper, and the centre of vision placed 8 inches from the left-hand side and 6 inches from the top of the paper.

Candidates who draw the tombstone in perspective by the direct method employed by architects should place the centre of vision 8 inches from the left-hand side and 7 inches from the top of the paper.

2. Diagrams for exercise 2 give the plan and elevation of a rectangular slab supporting on its upper face a circular slab which is surmounted by a square prism and a square pyramid. Put these into perspective with the rectangular slab standing with one square face upon the ground plane, and with the edge AB vanishing to the right at an angle of  $50^\circ$  with the picture plane. Point A is 2 feet to the right of the spectator and 3 feet within the picture. Show the reflection of the solids in the ground plane as a reflecting surface.

The eye is to be 5 feet from the ground and the centre of vision 10 feet from the spectator.

Scale,  $\frac{3}{4}$  of an inch to 1 foot.

The horizon must be drawn across the long way of the paper, and the centre of vision placed 11 inches from the left-hand side and 6 inches from the top of the paper.

### SECTION B.

3. Diagrams for exercise 3 show the skeleton elevations and plan of a building. Sketch a view of this building at any



convenient angle. You may, at your discretion, introduce detail, enrichments, figures or other appropriate accessories; but the proportions of the plan and elevations must be adhered to, though the scale of the sketch should be larger than that of the diagrams.

## Examination in Drawing, 1915.

### Drawing from Memory.

Wednesday, 2nd June—2.30 p.m. to 6.30 p.m.

#### INSTRUCTIONS TO SUPERINTENDENTS.

Casts or other representations of the figures named below, if they happen to be in the Examination room, must be completely covered up and out of view of the candidates.

#### INSTRUCTIONS TO CANDIDATES.

(i) Candidates must enter their names and examination numbers at the top of each sheet of drawing paper.

(ii) Candidates are supplied with three half-imperial sheets of paper, one for the drawing of an antique figure from memory, one for the drawings of objects of natural history and of a human figure in action, and one for rough work. The sheet used for rough work need not be forwarded to the Board.

(iii) Drawings should be done with the point in black chalk, carbon pencil, or black-lead pencil.

(iv) Candidates are required to execute drawings as indicated in each of the following three sections:—

#### DRAWING FROM MEMORY OF AN ANTIQUE FIGURE.

Draw from memory either two views of one of the following figures, or any two of the following figures:—

Belvedere Torso,  
Boy and Goose,  
Lorenzo de' Medici.

The drawing should be about nine inches in height, on one of the half-imperial sheets provided.

#### DRAWING FROM MEMORY OF OBJECTS OF NATURAL HISTORY.

Draw from memory two or more of the following:—

A dog teasing a cat.  
A horse pulling a load uphill.  
A pelican cleaning itself.  
A cow getting up from the ground.  
A lion.

The drawings should be arranged on the sheet of paper so that there will be room for your drawing of the human figure in action. Extra marks will be allowed for good spacing.



## DRAWING FROM MEMORY OF A HUMAN FIGURE IN ACTION.

Draw from memory one of the following:—

A man shooting.

A man fencing.

A girl wading.

This drawing is to be done upon the same sheet as your drawing of objects of natural history.

**Examination in Drawing, 1915.****Architectural Drawing.**

Thursday, 3rd June—10.30 a.m. to 2.30 p.m.

## INSTRUCTIONS TO CANDIDATES.

Candidates are required to work one only of the exercises in Section A., and also the exercise in Section B. The two drawings are to be each on a separate sheet of drawing paper of imperial size.

Drawings should be preferably in pencil, but they can be shaded lightly in monochrome. They may also be in ink, or in chalk, or shaded in chalk. Varied colour tintings are not to be used.

Candidates must enter their names and examination numbers at the top of each sheet of drawing paper.

## SECTION A.

Draw upright on the sheet of paper *one* of the following subjects:—

(a) the Ionic entablature of the Mausoleum of Halicarnassus as set up in the British Museum with the capital and one-third of the column ;

*or*

(b) the Ionic entablature of the temple of Fortuna Virilis at Rome with the capital and one-third of the engaged column ;

*or*

(c) the Ionic entablature of the first-floor order of Palladio's Basilica at Vicenza with the capitals and one-third of the engaged columns.

The drawing in any case is to be that of the angle order, and the elevation such as will explain the position of the columns, their projection, and the projection of the entablature.

The scale is to be  $\frac{1}{2}$ -inch to the foot, and the column is to be taken as 20 feet high. The candidate may, if he wishes, substitute for elevation drawing a perspective sketch ; but such a sketch must be of a size to fill the sheet satisfactorily.

*In the event of a candidate not being acquainted with the examples named above, he may draw some other Ionic entablature that he has studied ; but this he must do in accordance with the directions that are given above.*



## SECTION B.

*In working the following exercise the candidate is required to apply architectural features and ornamental details of any style—Classic, Gothic, or other style—that he has studied or may think appropriate.*

Set out, to the scale of  $\frac{1}{4}$ -inch to the foot, plans, section from front to back, and front elevation of a Gateway or Triumphal Arch. The extreme length of the front is to be set out as 45 feet; the extreme length of the side is to be set out as 12 feet, and the extreme height is to be made about 25 feet. The drawings should show a middle carriage-way, 10 feet wide in the clear; and either one or two side passage-ways each 6 feet wide in the clear, these ways being shown to be open to each other, and to be ceiled with vaults. The roof is to be taken as flat with parapets, and a window may be indicated in the elevation, and a door drawn in the cross section.

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### Examination in Painting, 1915.

#### Drawing from Life.

Monday, 31st May.

10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 3.30 p.m.

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#### INSTRUCTIONS TO SUPERINTENDENTS.

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the model in the first instance, but also in re-posing after the model has been resting. The teacher must not remain in the Examination room after the model has been posed or re-posed.

The Superintendent should see that each candidate, before beginning work, enters his name and examination number on the half-imperial sheet of paper supplied by the Board for his drawing.

#### INSTRUCTIONS FOR POSING THE MODEL.

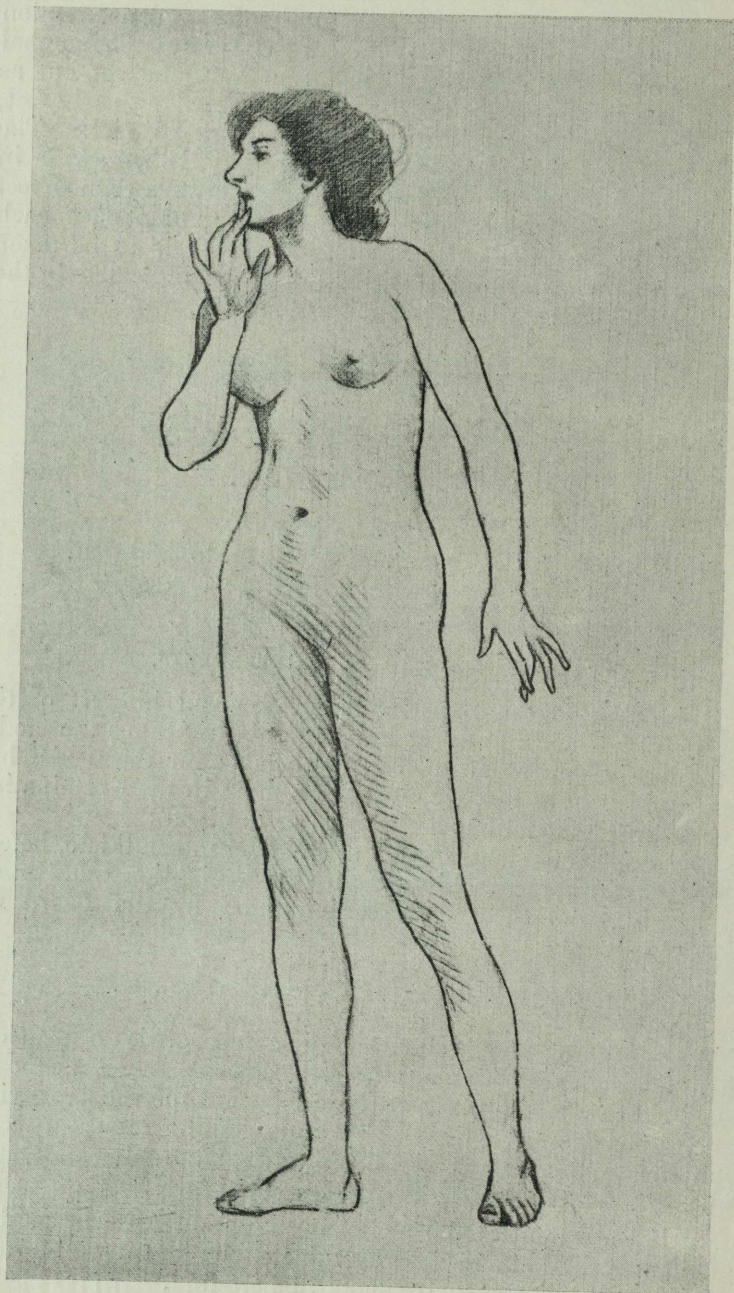
A nude figure, who, if a male, may be draped with a loin cloth when female candidates are being examined, must be posed before the candidates in the attitude shown in the accompanying sketch in as decided a light as possible coming almost directly upon the front of the model, but slightly from the candidates' right.

In the selection of the model no attention need be paid to the characteristics suggested by the sketch; but a well-formed and well-proportioned figure should be secured.



The outline of the feet must be marked upon the throne before the Examination begins.

Candidates for examination must not be allowed to see this sketch.





Five minutes before the Examination begins the Superintendent must see that candidates are so placed that each has a full view of the model.

Not more than 10 candidates should draw from one model.

*Before the Examination begins candidates should be informed that--*

- (i) charcoal may be used in the first instance; but the drawing should be finally done with the point in black chalk, carbon pencil, or black-lead pencil;
- (ii) the drawing must fill the paper, within two inches of the top and one inch of the bottom of the paper;
- (iii) a pencil, chalk-holder, or plumb-line may be used to estimate the proportions of the figure to be drawn, but only by holding it between the eye and the figure; other forms of measuring are forbidden.

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## Examination in Painting, 1915.

### History and Methods of Painting.

Tuesday, 1st June—10.30 a.m. to 2.30 p.m.

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#### INSTRUCTIONS TO CANDIDATES.

Candidates need not attempt more than *four* questions in Section I. of the paper, but one at least of the questions attempted must be 1, 2 or 6.

Candidates need not attempt more than *five* questions in Section II.

Care should be taken by Candidates to write their answers neatly and distinctly.

Candidates must enter their names and examination numbers on their answer books.

#### SECTION I.

1. Describe briefly the growth of painting in ancient times, tracing its development in Egypt, Greece, Etruria and Rome.

2. Describe briefly the development of the art of painting in Italy from the 13th to the 16th century.

3. Describe briefly the development of the art of painting of the early Flemish School.

4. State what you know about the painters of the French School from the 16th century to the Barbizon School and the French Impressionists.



5. State what you know about the painters of the Spanish School from the 15th century.

6. Give a short description of the development of the art of painting in Great Britain from the time of Holbein to the present day.

7. Who was Ghirlandaio? State what you know about his work or about any of his pupils.

## SECTION II.

1. Describe the difference between the methods of fresco painting in fresco buono and fresco spirit.

2. How do you account for the bad condition of so many modern pictures?

3. Explain what is meant by the terms:—Glazing, scumbling, hatching, alla prima, chiaroscuro, blooming, soft varnish, hard varnish, vehicle, fat oil, drying oil, essential oil.

4. Describe briefly the differences between the methods of painting in vogue to-day and in Italy from the 13th to the 16th century.

5. Give a palette of seven colours, including white, which you consider suitable and sufficient for the practice of painting.

6. Describe your methods of beginning a picture in oil and in water-colour respectively.

7. What is the relative degree of permanence, in oil and in water-colour respectively, of the pigments—indigo, gamboge, raw sienna, and crimson lake?

## Examination in Painting, 1915.

### Painting from Still Life.

Wednesday, 2nd June, to Saturday, 5th June, inclusive.

Wednesday, Thursday, and Friday, 10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 5.30 p.m. each day. Saturday, 10.30 a.m. to 12.30 p.m.

### INSTRUCTIONS TO SUPERINTENDENTS.

N.B.—The Superintendent is responsible for obtaining the materials required, and securing that they are in the Examination Room an hour before the Examination begins. This duty may not be delegated to any teacher, candidate for examination, or other person interested in the result of the Examination.



## INSTRUCTIONS FOR THE SELECTION OF THE OBJECTS.

The objects required for the use of *each* candidate in this test are :—

- (1) A black silk hat.
- (2) A new pair of yellow wash-leather gloves.
- (3) A monthly magazine with a coloured cover.
- (4) A silver cigarette case.
- (5) A piece of grey Holland cloth for background.
- (6) A piece of black Italian cloth, on which the objects are to be placed.

## ARRANGEMENT OF THE GROUP OF OBJECTS.

The table on which the objects must be arranged is to be about 2 feet 6 inches in height. The objects are to be arranged *by the candidate* on this table, and the background is to be formed by the grey Holland cloth, quite flat.

Not more than one candidate may paint from each group.

The exercises must be painted on the canvases or paper supplied by the Board.

Candidates must paint in oil colour, water colour, or tempera as indicated on their form of application.

Candidates using water colour must strain the paper supplied to them, or any paper they prefer to use, over the canvas. In order that they may do this, the canvas may be supplied to them the day before the date fixed for the Examination.

The Superintendent should see that each candidate before beginning work enters his name and examination number on the label attached to the back of the canvas supplied by the Board.

*Before the Examination begins the following instructions are to be read to the Candidates :—*

You are required to arrange the objects supplied to you in a group on the black Italian cloth on the table. The background is to be formed by the grey Holland cloth. Credit will be given by the examiners for good arrangement.

**Examination in Painting, 1915.****Painting from Life.**

Monday, 7th June, to Wednesday, 9th June (inclusive),  
and Friday, 11th June, to Monday, 14th June (inclusive).

10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 4.30 p.m., each day.

## INSTRUCTIONS TO SUPERINTENDENTS.

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the



model before the Examination begins each morning, but also in re-posing after the model has been resting. The teacher must not remain in the Examination room after the model has been posed or re-posed.

The Superintendent should see that each candidate before beginning work enters his name and Examination number on the label attached to the back of the canvas supplied by the Board.

The exercises must be painted on the canvases or paper supplied by the Board in accordance with the indications given by the candidates in their application forms. Candidates may paint in oil colour, water colour, or tempera. Candidates using oil colour or tempera must execute their paintings on the canvas, 36 inches by 28 inches. Candidates using water colours must strain the paper supplied to them, or any paper they prefer to use, over the canvas, 22 inches by 15 inches, supplied for the purpose. In order that they may do this, the canvas may be supplied to them the day before the date fixed for the Examination.

#### INSTRUCTIONS FOR POSING THE MODEL.

A nude figure, who, if a male, may be draped with a loin cloth when female candidates are being examined, must be posed before the candidates in the attitude shown in the accompanying sketch, in as decided a light as possible coming from the candidates' left. The background must be a plain tone one consisting of black Italian cloth reaching to the level of the shoulders, above which a piece of white cloth, such as unbleached calico, should be placed forming a light background for the head. The model must be standing and resting the left hand against the background of black Italian cloth.

In the selection of the model no attention need be paid to the characteristics suggested by the sketch; but a well-formed and well-proportioned model should be secured.

The position of the feet must be marked in a permanent material upon the throne before the Examination begins.

Candidates for examination must not be allowed to see the sketch.

Five minutes before the Examination begins each day the Superintendent must see that candidates are so placed that each has a full view of the model.

The correctness of the pose must be established at each meeting by the Superintendent.

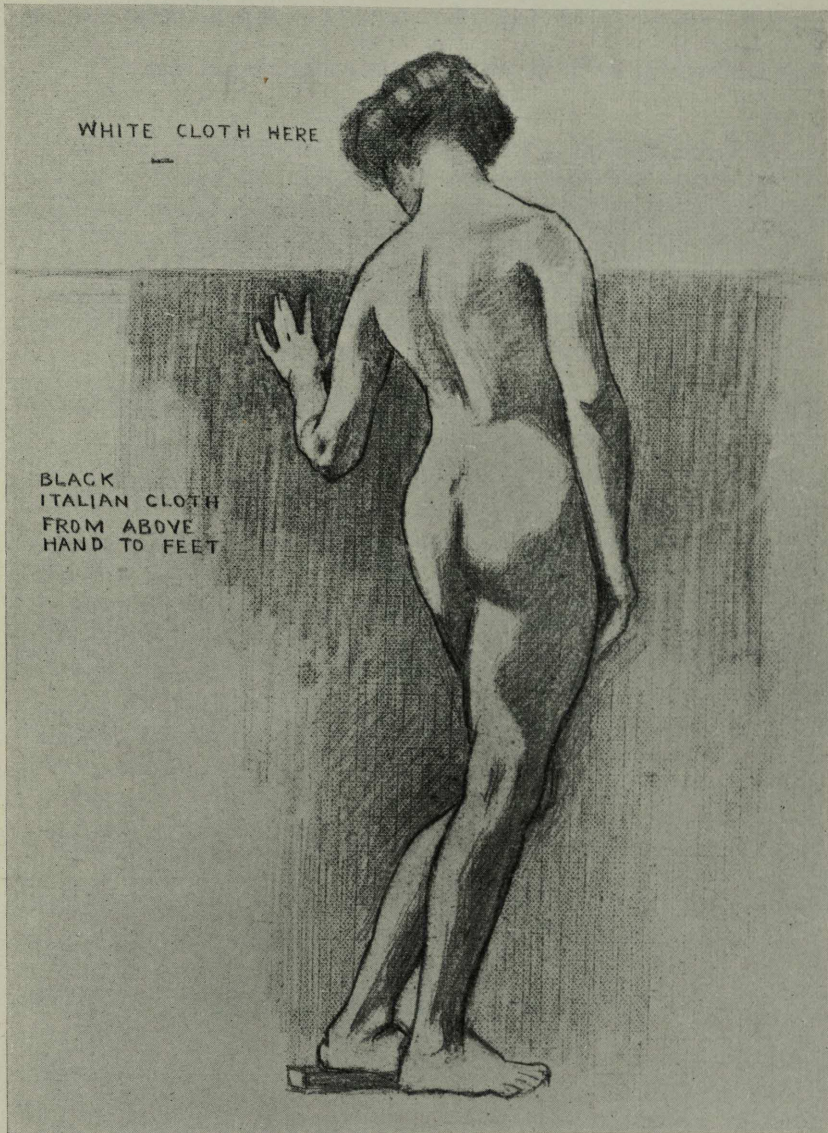
Not more than 10 candidates should paint from one model.

*Before the Examination begins, candidates should be informed that—*

- (i) a pencil, brush, or plumb-line may be used to estimate the proportions of the figure to be painted, but only



- by holding it between the eye and the figure ; other forms of measuring are forbidden ;  
(ii) their paintings of the figure must fairly fill the canvas.





## Examination in Painting, 1915.

### Figure Composition.

Tuesday, 15th June, to Saturday, 19th June (inclusive).  
10.30 a.m. to 1.30 p.m., 2.30 p.m. to 5.30 p.m. each day.

#### INSTRUCTIONS TO CANDIDATES.

Before beginning work candidates are required to enter their names and examination numbers in the space provided at the back of the canvas.

Candidates are required to compose and paint a decorative subject for a panel in an overmantel for a white panelled room. Subject—*DANCING*. The background of the picture may have a combination of Drapery, Architecture, and Landscape. The costumes depicted may be of any period.

The painting is to be executed on the canvas, 50 inches by 40 inches, supplied by the Board. Candidates using water colours should strain their paper over the canvas.

*The canvas is to be placed so that its sides measuring 50 inches are horizontal.*

The painting must be executed in oil colour, water colour (preferably body colour), tempera, or in fresco. Candidates are expected to employ the medium which they stated, at the time of applying for admission to the examination, that they would use at this test.

Candidates must also make a careful sketch, to a scale of  $1\frac{1}{2}$  inches to 1 foot, showing the composition in its place on the wall for which it is designed, and indicating the general colour scheme of the room or other surroundings. An imperial sheet of paper is supplied for this purpose to each candidate.

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## Examination in Modelling, 1915.

### History of Sculpture.

Monday, 31st May—10.30 a.m. to 1.30 p.m.

Candidates must enter their names and examination numbers on their answer books.

Care should be taken by candidates to write their answers neatly and distinctly.



Candidates may not attempt more than *four* of the following questions:—

1. Briefly describe the equestrian monuments extant in Italy not later than 1700 A.D. Give their date of execution, and name their authors, if known.
2. Contrast in aims and execution the Classic and Renaissance periods of sculpture.
3. Compare the works of the three French sculptors—Rude, Rodin, and Fremiet.
4. State what you know of Greek decorated pottery. Describe the methods of embellishment practised by the Greeks, and the favourite themes employed therein.
5. Describe generally the character of Assyrian architecture and sculpture.
6. Describe the Pergamene Frieze, and state what differences you observe when contrasting this frieze with the Parthenon Frieze.

### **Examination in Modelling, 1915.**

#### **Methods of Sculpture.**

Monday, 31st May—2.30 p.m. to 5.30 p.m.

Candidates must enter their names and examination numbers on their answer books.

Care should be taken by candidates to write their answers neatly and distinctly.

Candidates may not attempt more than *five* of the following questions:—

1. Describe the method of Lost Wax (*cire perdue*) Casting in bronze.
2. In the absence of a pointing instrument, what is the best method of roughing out your marble block to the shape required?
3. Describe the inside armature necessary to support a colossal equestrian statue in lead.
4. How would you pack for transport a delicate bronze ship with masts, sails, flags and rigging?



5. What means would you employ to lift and place upon its stone pedestal, 15 feet high, a bronze group weighing five tons?
6. Describe the waste moulding of an upright figure with one arm extended and the legs apart.

## Examination in Modelling, 1915.

### Modelling Hand and Wrist

or

### Foot and Ankle.

Tuesday, 1st June, and Wednesday, 2nd June.

10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m. each day.

(*CASTING to be done by Candidates on Thursday, 3rd June, 10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m.*)

#### INSTRUCTIONS TO SUPERINTENDENTS.

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the model before the Examination begins each morning, but also in re-posing after the model has been resting. The teacher must not remain in the Examination room after the model has been posed or re-posed.

The Managers must provide for each candidate a board 14 inches by 10 inches and lead piping.

The position of the candidates in regard to the model should be frequently and regularly changed.

The necessary arrangements for the Examination must be completed 30 minutes before the Examination begins.

Provision must be made for keeping the works moist.

#### INSTRUCTIONS REGARDING THE MODEL.

A model with a well-formed foot and ankle should be posed in the positions shown in the illustrations on pages 45 and 46 at a height on a level with the top of the candidate's turn-table.

Not more than two candidates should work from one model.

*Before the Examination begins, candidates should be informed that—*

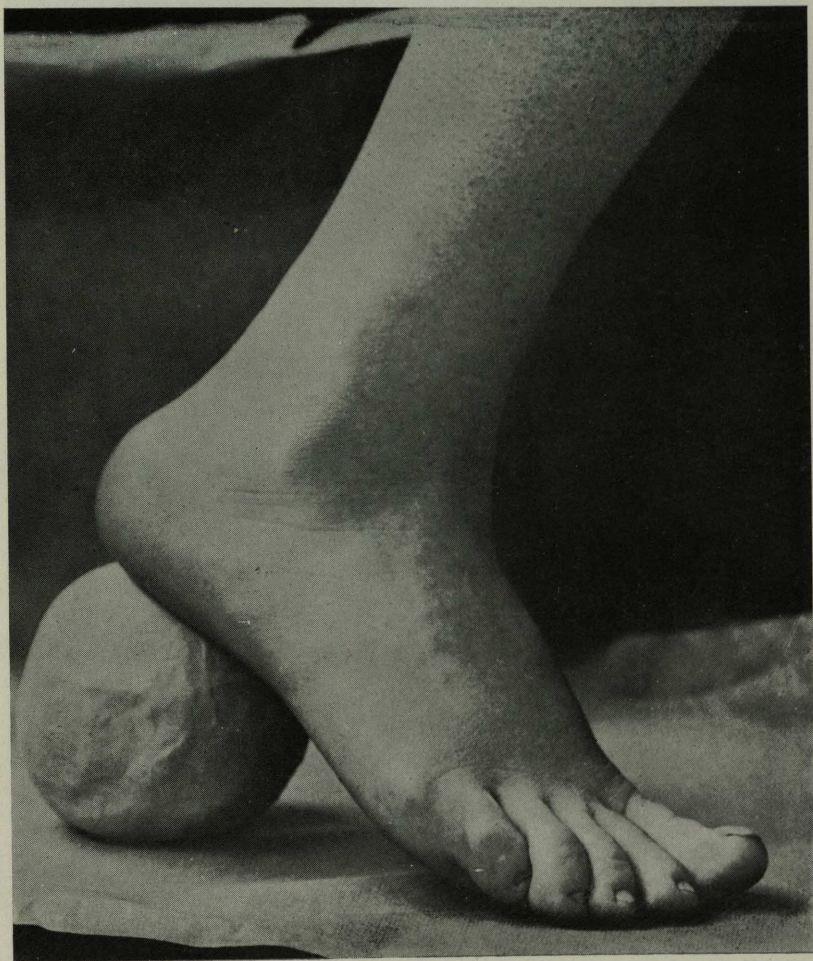
- (i) their models must be made full-size;
- (ii) they are to cast their models themselves.

*On the day appointed for casting, candidates must be informed that—*

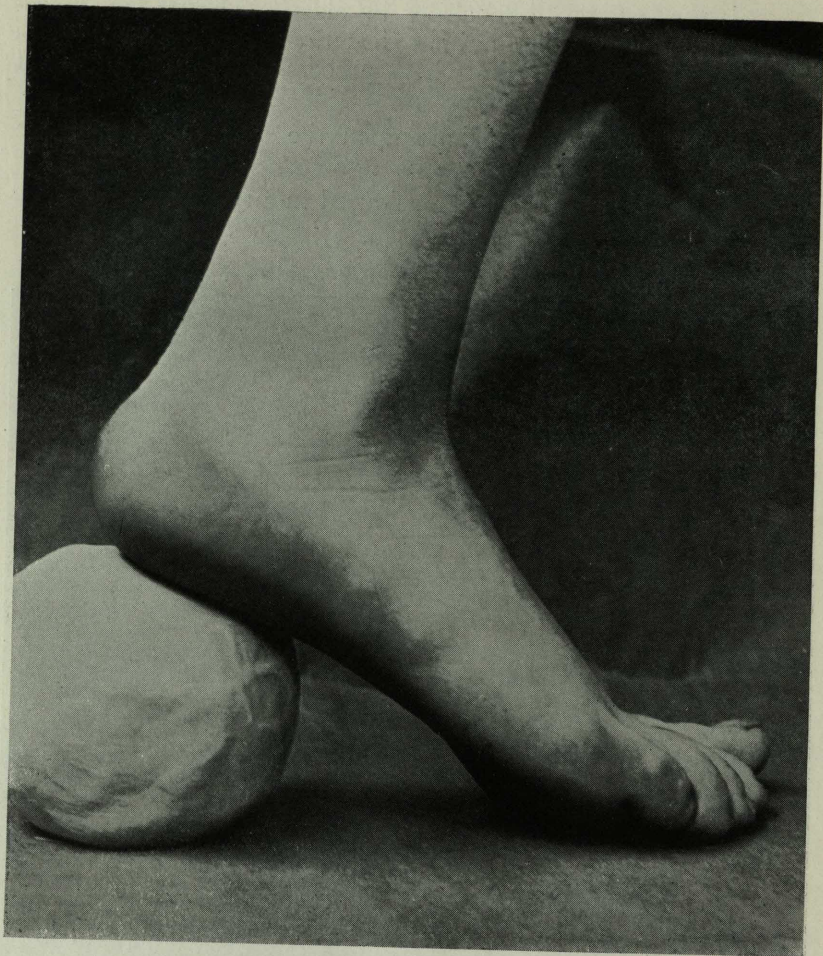
- (i) attention will be given by the Examiners to the excellence of the casting in plaster;



- (ii) the necessary retouching in plaster is left to the discretion of the candidate, but that the time of 6 hours allowed for the whole process of casting must not be exceeded;
- (iii) no work may be done upon the clay models on the casting days;
- (iv) the casts are not to be coloured in any way.








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### **Examination in Modelling, 1915.**

#### **Modelling from Life.**

Monday, 7th June, to Monday, 14th June (inclusive).  
10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m. each day.

(CASTING, Wednesday, 16th June, to Friday, 18th June  
(inclusive)—10 a.m. to 1.30 p.m. and 2.30 p.m. to 6.30 p.m.  
each day.)

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#### **INSTRUCTIONS TO SUPERINTENDENTS.**

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the



model before the Examination begins each morning, but also in re-posing after the model has been resting. The teacher must not remain in the Examination room after the model has been posed or re-posed.

The Managers must provide the necessary number of wooden bases, 12 inches square, with iron armatures affixed. These armatures should have a right-angle bend 15 inches from the base; then, after running horizontally for 5 inches, should continue perpendicularly for 4 inches.

A sufficient supply of composition piping, copper wire, and pliers must also be provided.

The necessary arrangements for the Examination must be completed 30 minutes before the Examination begins.

Provision must be made for keeping the works moist.

Before work begins each morning and afternoon Superintendents should see that candidates move their turn-tables one place from left to right.

#### INSTRUCTIONS REGARDING THE MODEL.

A nude figure, who, if a male, may be draped with a loin cloth when female candidates are being examined, must be posed before the candidates in the attitude shown in the sketch on page 48.

In the selection of the model no attention need be paid to the characteristics suggested by the sketch; but a well-formed and well-proportioned model should be secured.

Not more than 8 candidates shall work from one model.

The model is to be turned once every 10 minutes during the first day, and once every 15 minutes upon the succeeding days; except that on the last two days of the Examination the model should be turned every half hour only.

The outline of the feet of the model must be marked in a permanent material upon the throne before the Examination.

The correctness of the pose must be established at each meeting by the Superintendent.

*Before the Examination begins, candidates should be informed that—*

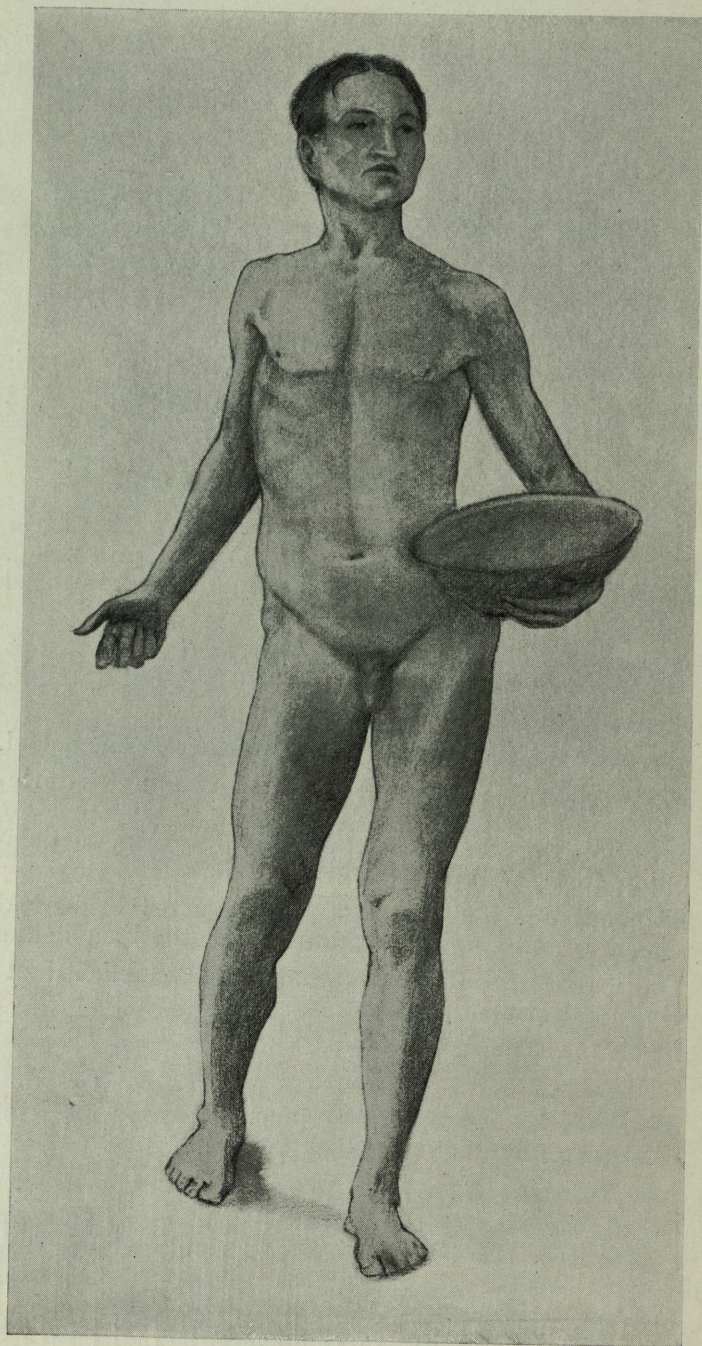
the figure exclusive of base must measure not less than 24 inches and not more than 26 inches.

*On the morning of the first and last day of Examination (7th June and 14th June) candidates should also be informed that—*

- (i) their works may be cast by a professional moulder on the days appointed for casting;



- (ii) as soon as possible on the completion of the Examination, and not later than 24 hours afterwards, the





- works must be covered with plaster, by the candidates themselves or by a professional moulder, as the first stage of the casting process ;
- (iii) no work may be done upon the clay models on the casting days ;
  - (iv) the casts are not to be coloured in any way.

## Examination in Modelling, 1915.

### Modelling Design.

Saturday, 19th June—10.30 a.m. to 1.30 p.m. ; 2.30 p.m. to 5.0 p.m. ; 5.30 p.m. to 7.0 p.m.

(*CASTING to be done on Monday, 21st June, and Tuesday, 22nd June—10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m. each day.*)

### INSTRUCTIONS TO CANDIDATES.

Candidates are required to model *one only* of the subjects given below :—

In both subjects great importance will be attached by the Examiners to the fitness of the mouldings in relation to the ornament.

The modelling must be clean, precise, and workmanlike ; a merely suggestive sketch will not suffice.

The human figure must not be introduced into the design.

### SUBJECT I.

Model on a clay slab an original design for the end of a garden seat suitable for stone, wood, marble, or terra cotta. The seat is supposed to have a back. The height of the seat itself from the ground is 18 inches. The design is to be modelled half full-size.

### SUBJECT II.

On the clay slab provided design a bronze door-knocker. The design is to be contained within a measurement of 14 inches by 10 inches.

### CASTING.

Professional moulders may be employed to carry out the casting on the days appointed for casting.



No work may be done upon the clay models on the casting days.

As soon as possible on the completion of the Examination the works must be covered with plaster as the first stage of the casting process. This may be done by a professional moulder.

The casts are not to be coloured in any way.

## **Examination in Modelling, 1915.**

### **Figure Composition.**

Wednesday, 23rd June, to Saturday, 26th June (inclusive).  
10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 5.30 p.m. each day.

(CASTING to be done on Monday, 28th June, to Thursday, 1st July (inclusive)—10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 5.30 p.m. each day.)

### INSTRUCTIONS TO CANDIDATES.

On the slab of clay provided, on the board, 2' 3''  $\times$  4' 5'', and to the measurements indicated on the diagram on page 51, the Candidate is required to make a composition of figures and attributes in high relief in combination with the architectural framework suggested in the sketch.

The subject of the Altar View or Super-Altar is to be either

#### THE TRANSFIGURATION

or

#### THE DESCENT FROM THE CROSS.

The figures are supposed to be life-size when carried out, and the material is to be marble.

### CASTING.

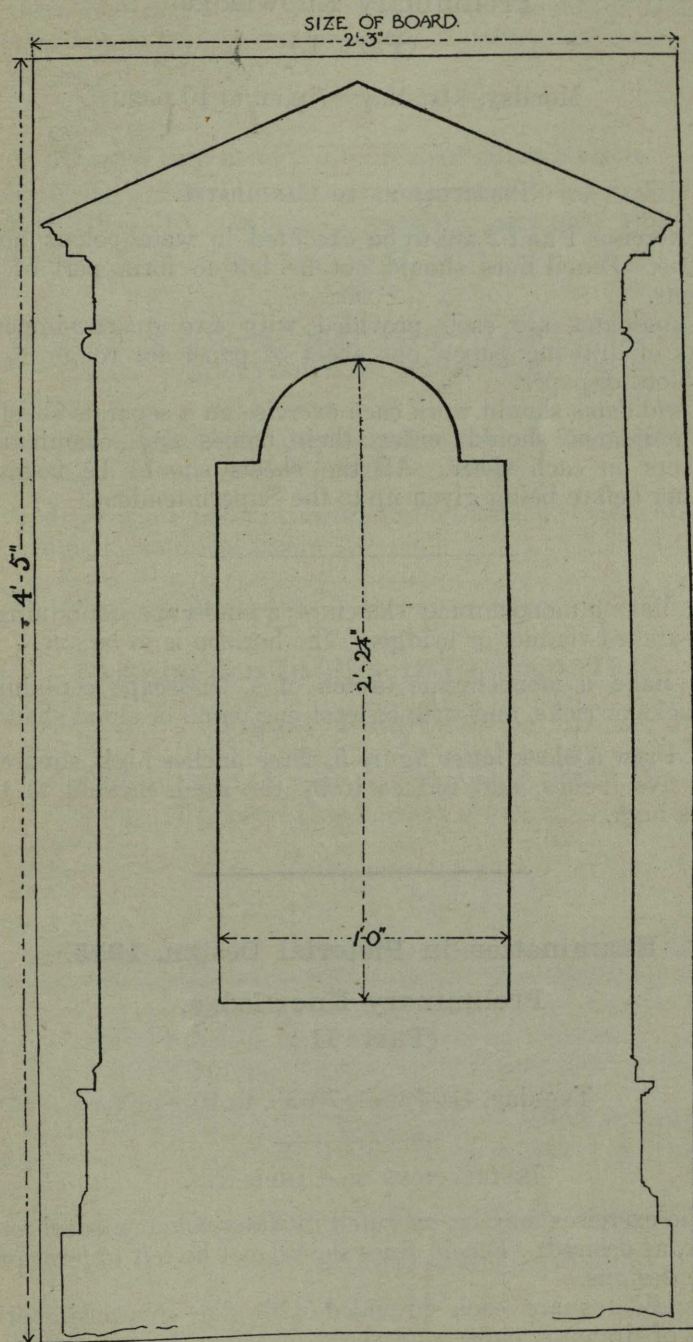
Professional moulders may be employed to carry out the casting on the days appointed for casting.

No work may be done upon the clay models on the casting days.

The clay models should be covered with plaster, as the first stage of the casting process, as soon as possible on the completion of the examination. This may be done by a professional moulder.

The casts are not to be coloured in any way.







## **Examination in Pictorial Design, 1915.**

### **Preliminary Knowledge.**

#### **(Part I.)**

Monday, 31st May—7 p.m. to 10 p.m.

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#### **INSTRUCTIONS TO CANDIDATES.**

Exercises 1 and 2 are to be executed in water-colour monochrome. Pencil lines should not be left to form part of the designs.

Candidates are each provided with five quarter-imperial sheets of drawing paper, one sheet of paper for rough work, and blotting-paper.

Candidates should work each exercise on a separate sheet.

Candidates should enter their names and examination numbers on each sheet. All the sheets should be fastened together before being given up to the Superintendent.

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1. Make a monochrome sketch of a landscape containing a many-arched viaduct or bridge. The horizon is to be low.

2. Make a monochrome sketch of a landscape containing haystacks or ricks, and with at least one patch of cloud shadow.

3. Draw a block-letter figure 5, three inches high, square it up to five inches, and reduce it by the same method to two inches high.

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## **Examination in Pictorial Design, 1915.**

### **Preliminary Knowledge.**

#### **(Part II.)**

Tuesday, 1st June—7 p.m. to 10 p.m.

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#### **INSTRUCTIONS TO CANDIDATES.**

The exercises may be executed in water-colour monochrome or ink, as desired. Pencil lines should not be left to form part of the designs.

Candidates are each provided with five quarter-imperial sheets of drawing paper, one sheet of paper for rough work, and blotting paper.



Candidates should work each exercise on a separate sheet.

Candidates should enter their names and examination numbers on each sheet. All the sheets should be fastened together before being given up to the Superintendent.

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4. Design a ship heraldically treated within a circle.

5. Write out the words and numerals "*Great Britain and Ireland, 1914-'15*" within a carefully arranged ribbon or cartouche.

Or

Write out in capitals "*NATIONAL COMPETITION IN ART*," framed within a single-line border, which may be curved if desired.

6. Give a short account, with sketches, of the development of the eagle as a decorative feature in design.

7. Give some account, with thumb-nail sketches, of head-coverings in historical times.

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## Examination in Pictorial Design, 1915.

### Figure Composition.

Wednesday, 2nd June and Thursday, 3rd June.

7 p.m. to 10 p.m. each evening.

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### INSTRUCTIONS TO CANDIDATES.

Candidates are to select only one of the two subjects indicated below for their composition. The dominant feature of the composition in either case must be the human figure, though animal forms or monsters may be introduced.

Each candidate designing a book illustration is provided with a half-imperial sheet of drawing paper.

Candidates selecting Subject II. are required to work their exercise upon the imperial sheet of drawing paper provided for the purpose.

Each candidate is provided with a sheet of paper for rough work.

Candidates must enter their names and examination numbers in the space provided on the sheets of paper.

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### SUBJECT I.

Design a book illustration, in the proportion of 8 high to 5 wide, containing a number of figures, some carrying spears. If the design is in black and white, it should be drawn preferably in pen and ink, though water-colour monochrome appropriate to purposes of reproduction may be used. If the design is in colour it must be in water-colour and of a kind suitable for reproduction by some ordinary colour process.

### SUBJECT II.

Design a poster for a Charity in aid of wounded soldiers. Lettering should be a prominent feature. The design may be executed in black-and-white, monochrome or colour, and must be suitable for reproduction. The scale to which the drawing is made must be stated.

## Examination in Pictorial Design, 1915.

### History and Methods of Engraving and other Processes of Artistic Reproduction.

Friday, 4th June—7 p.m. to 10 p.m.

#### INSTRUCTIONS TO CANDIDATES.

Candidates should attempt four questions only.

Candidates must enter their names and examination numbers on their answer books.

Care should be taken by candidates to write their answers neatly and distinctly.

1. Give some account of the methods by which a pen-and-ink drawing may be reproduced.

2. Explain the respective advantages of Lithography and Etching as methods of reproduction, giving reasons based on their techniques.

3. Give some account of Colour Block-Printing in Europe.

4. Give some account of Metal Engraving, its methods and development in Europe.

5. Give some account of Rembrandt as an etcher.



## Examination in Pictorial Design, 1915.

### Original Design.

Tuesday, 8th June and Wednesday, 9th June.  
7 p.m. to 10 p.m. each evening.

#### INSTRUCTIONS TO CANDIDATES.

Candidates are required to make an original design for a title-page for a book on "Gardening." The lettering to consist of the words "The English Garden" and a publisher's name.

The human figure must *not* be introduced into the design.

The design must be practically adapted to reproduction according to some recognised process, such as Engraving in metal or wood, Etching, Wood-cutting, Lithography, Colour-printing, or a photographic process. Candidates must indicate on their drawing-paper the process for which their design is intended; and if for a photographic process the particular process must be specified.

The design may be made in pen and ink, pencil, chalk, charcoal, or water-colour, upon a half-imperial sheet of paper, and must not be less than 12 inches high.

Each candidate is provided with a half-imperial sheet of drawing paper. Each candidate is also provided with a sheet of paper for rough work.

Candidates must enter their names and examination numbers on the sheets of paper.

Designs executed in chalk or charcoal must be fixed by the candidates immediately after the end of the examination.

## Examination in Industrial Design, 1915.

### Preliminary Knowledge.

#### (Part I.)

Monday, 31st May—7 p.m. to 10 p.m.

#### INSTRUCTIONS TO CANDIDATES.

Candidates need not attempt both questions 2 and 3.

The exercises may be executed in water-colour monochrome or ink, as desired. Pencil lines should not be left to form part of the designs.

Care should be taken by candidates to write their answers neatly and distinctly.

Each candidate is provided with an answer book and three quarter-imperial sheets of paper. Exercises 4 and 5 should be



worked in the answer book, and the remaining exercises on the separate sheets of paper. The candidate's name and examination number should be entered on the answer book and on each sheet of paper.

Each candidate is provided with a half-imperial sheet of paper for rough work.

1. Sketch all the varieties of "Scrolls" with which you are acquainted, and include among them some historic examples, giving their approximate dates, and the names of the countries or cities in which they were produced. Explain, with sketches, the origin of the scroll, and give some examples of its use in repeating ornament.

2. Give some examples of Geometric Design. Among them give some historic examples, and state the names of their places of origin and their approximate dates. Also state the material in which each is executed.

3. Give an example of a "follow-on" all-over repeating pattern. Sketch some historic examples in the craft selected by you for the purposes of this examination, and give the names of the styles, their places of origin, and approximate dates.

4. Explain, with reference to the craft selected by you for the purposes of this examination, the limitations which govern design in that craft caused by its material, manufacture, or technique.

5. Explain the essentials of an intelligible working drawing for the craft you have selected for the purposes of this examination, and the methods and processes which the manufacturer or craftsman would employ to carry out the designer's intentions.

## **Examination in Industrial Design, 1915.**

### **Preliminary Knowledge.**

#### **(Part II.)**

Tuesday, 1st June—7 p.m. to 10 p.m.

#### **INSTRUCTIONS TO CANDIDATES.**

Candidates need not attempt both questions 7 and 8.

The exercises may be executed in water-colour monochrome or ink, as desired. Pencil lines should not be left to form part of the designs.

Care should be taken by candidates to write their answers neatly and distinctly.



Each candidate is provided with five quarter-imperial sheets of paper. Each exercise should be worked on a separate sheet of paper. The candidate's name and examination number should be entered on each sheet of paper.

Each candidate is provided with a sheet of paper for rough work.

6. Draw in outline a simple pattern or object three inches high. Enlarge this up to four and a half inches, and also reduce it to two inches.

7. Write out in Roman letters and numerals  
"The British Empire in 1914"  
and enclose it within a single-line border which may be curved or rectangular.

8. Write out, not in Roman characters,  
"Europe, Asia, Africa, and America, 1900-1915."

9. Give some account, with thumbnail sketches, of head-coverings in historical times.

10. Design a Heraldic Monster in a circle.

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### **Examination in Industrial Design, 1915.**

*(For Crafts not involving Modelling.)*

#### **Drawing from Historic Ornament.**

Wednesday, 2nd June—7 p.m. to 10 p.m.

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#### **INSTRUCTIONS TO SUPERINTENDENTS.**

The arrangement of the candidates' seats, opposite and about 3 feet away from the places for hanging up the casts from which the candidates are to draw, should be completed one hour before the Examination begins. Not more than two or at most three candidates should draw from one cast. Each cast should be lighted *from the left* by only one good light.

The boxes containing the special casts sent by the Board for use for this subject must be opened in the examination room not more than one hour before the beginning of the Examination. The casts must be then hung up in the appointed places; and the arrangements completed half an hour before the Examination begins.

Drawings made from any other casts will not be considered by the Examiners.

Pieces of paper or other material on which to rub crayons, stumps, &c., in connection with powdered chalk may be used by candidates at this Examination.



Candidates who have executed their drawings in chalk may "fix" them, and Superintendents should allow sufficient time for this immediately after the end of the Examination.

#### INSTRUCTIONS TO CANDIDATES.

1. Candidates are required to make a shaded drawing from the cast hung before them.

2. The drawing, which may be in pencil, chalk, pen and ink, or wash in water colour, must be made on the half imperial sheet of paper supplied by the Board of Education.

3. The drawing must not be of the same size as the cast, but should be sufficiently large to fill the paper fairly.

4. It is suggested that candidates should first block in the masses of light and shade of the whole cast, and afterwards finish as much as possible. Credit will be given for knowledge of the principles of light and shade as shown in the blocking in of the masses.

5. Any candidates who have made their drawings in chalk may "fix" them, and they will be allowed time to do so immediately after the end of the Examination.

6. The chalk-holder or pencil may be used to estimate the relative proportions of the parts of the cast to be drawn, but only by holding it between the eye and the cast. All other forms of measuring are strictly forbidden, as are ruling, and other mechanical means of execution.

7. Candidates must enter their names and examination numbers at the top of the sheet of drawing paper.

### **Examination in Industrial Design, 1915.**

*(For Crafts involving Modelling.)*

#### **Modelling from Historic Ornament.**

Wednesday, 2nd June, and Thursday, 3rd June.

7 p.m. to 10 p.m. each evening.

*(CASTING to be done by the candidates on Saturday, 5th June,  
2 p.m. to 10 p.m.)*

#### INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendent must arrange that the necessary clay slabs are duly prepared, are in a fit condition for working on by the candidates, and are placed on easels or suitable stands in



the positions to be taken up by the candidates. A copy of the label on which the candidate is to fill in his name and examination number, and which is to be attached to the model when finished, must be supplied with each slab of clay at the beginning of the Examination.

The boxes or packages containing the special casts sent from the Board to be modelled by the candidates must be opened in the examination room not more than one hour before the beginning of the Examination. The casts may be fixed on turntables, or tables such as are generally used in modelling, or they may be hung upon light easels which may be moved.

Not more than two or at most three candidates may work from one cast.

The casts must be placed in a good light.

The arrangements must be completed half an hour before the Examination begins.

*Five minutes before the Examination begins the Superintendent must inform candidates that—*

- (i) they are required to model in high relief, upon the slab of clay, the cast placed before them ;
- (ii) the model is to be of the same size as the original cast, and compasses or callipers may be used ;
- (iii) they are required to incise clearly upon the clay their examination numbers ;
- (iv) they may remove the cast with a view to comparing it with their own work ;
- (v) they will not be permitted to work upon the clay models on the casting day.

#### INSTRUCTIONS AS TO CASTING THE CLAY MODELS.

The models must be locked up by the Superintendent upon the conclusion of each day's examination.

At the close of the Examination on Thursday, 3rd June, the Superintendent must remind candidates of the day and time appointed for casting their models.

*On the day appointed for casting, the candidates should be informed—*

- (i) that they may not work upon their clay models ;
- (ii) that their casts must not be coloured in any way.

As soon as the candidates have cast their works, they should attach to them securely with string the labels on which they have entered their names and examination numbers.

The original casts supplied for the use of the candidates need not be returned to the Board.



## Examination in Industrial Design, 1915.

### History and Styles of Ornament.

Friday 4th June—7 p.m. to 10 p.m.

#### INSTRUCTIONS TO CANDIDATES.

Candidates need attempt only two questions in Section A.

Candidates who have selected one of the following crafts for this Examination must attempt Question 1:—*Iron Work, Lead Work, Light Metal Work, Gold and Silver Smithing, Stone Carving, Plastering, Painting and Decorating, Wall-paper Manufacture, Mosaic, Glass Painting or Stained Glass, Wood Carving, Cabinet Work, Wood Inlaying, Tapestry, Illumination.*

Only one question in Section B. is to be attempted by any candidate. The candidate must select the question relating to the craft selected by him for the purposes of this examination.

Sketches illustrating candidates' answers may be made in pencil or in pen and ink.

Care should be taken by candidates to write their answers neatly and distinctly.

Each candidate is provided with an answer book and four quarter-imperial sheets of paper. The sheets of paper should be used for questions selected by the candidate from Section A.; and the answer book for the question selected from Section B. The candidate's name and examination number should be entered on the answer book and on each sheet of paper.

#### SECTION A.

1. Give the variations in the ornamental treatment of window openings with and without mullions from the earliest times in England.

2. Give examples, with explanatory notes and approximate dates, of the varying treatment of Lily forms in Decorative Art at different periods.

3. Give examples, with explanatory notes, of interlacings until they merged into strapwork.

4. Give some examples of shields in Decorative Art.

#### SECTION B.

N.B.—Where necessary the candidate's answer should be accompanied by thumb-nail sketches.

5. Give some account of 12th, 13th, and 14th century iron work in England. (*Iron Work.*)

6. Give some account of brass and copper dishes of the 15th century in Italy. (*Light Metal Work.*)



7. Give some account of the development of Communion Plate from the Jacobean period to the middle of the 18th century. (*Gold and Silver Smithing.*)

8. Give some account of the historical treatment of the Bracelet. (*Jewellery.*)

9. Give some account of the use of enamel for ecclesiastical purposes. (*Enamelling.*)

10. Give some account of the methods of die sinking. State what you know of the introduction of machinery for the stamping of coins and medals, giving the names and nationalities of the inventors, with their approximate dates. (*Die Sinking.*)

11. Give a historical account of Fresco Painting. (*Painting and Decorating.*)

12. Trace the development in design and technique of painted and stained glass windows, giving sketches when necessary. (*Glass Painting or Stained Glass.*)

13. Trace the development of carved wooden picture and mirror frames. (*Wood Carving.*)

14. Name the various kinds of wood chiefly used for furniture and cabinet making, and the period during which each predominated. Show by rough sketches the influence which each kind of wood has had on the contour and general detail of the objects for which it has been employed. (*Cabinet Work.*)

15. Give some account of the history and decoration of pottery and china-work in Europe. (*Pottery.*)

16. Give some account of the styles of tile-decoration in Persia. (*Tile Painting and Modelling.*)

17. Give an account of ecclesiastical embroidery in the 13th, 14th and 15th centuries. (*Embroidery.*)

18. Give some account of the changes in female dress in the 19th century. (*Dress Design.*)

19. Give the names of the chief towns in which Colbert established the lace industry, with some particulars as to the kind and character of work produced in each. (*Lace Making.*)

20. Give some account of early Sicilian textiles, with examples of their characteristic designs. (*Linen, Silk, or Cotton Weaving.*)

21. In what European countries and towns did printing on cotton and other textiles become an industry? Give as nearly as you can the earliest date of its establishment in each, with the circumstances of its introduction. (*Cotton Printing.*)

22. Describe the changes in the treatment of Borders in Illuminated Manuscripts up to the Renaissance. (*Illumination.*)



23. Describe the changes in French Bookbinding from early days to the Revolution. (*Bookbinding.*)

24. Give some account of the history of Wall-papers, stating the approximate date of their introduction, and the character of the designs on the first known pieces. Give also the names of some of the more prominent designers and manufacturers. (*Wall-paper Manufacture.*)

25. Give some account of the development of movable type. (*Typography.*)

### Examination in Industrial Design, 1915.

#### Original Design (*for Crafts involving Modelling*).

Tuesday, 8th June, and Wednesday, 9th June, 7 p.m. to 10 p.m. each evening; and Thursday, 10th June, 7 p.m. to 9 p.m.

(*CASTING to be done on Saturday, 12th June.*  
2 p.m. to 10 p.m.)

#### INSTRUCTIONS TO CANDIDATES.

Each candidate is required to make a modelled design of the subject indicated below under the name of the craft selected by him for the purposes of this examination.

No candidate will be given any credit for a design for a subject specified in respect of a craft other than the craft in connection with which he has applied to be examined.

The modelling must be clean, precise, and workmanlike; a merely suggestive sketch will not suffice.

Each candidate is required to state on a sheet of paper, which will be given him for the purpose, the estimated cost of carrying out his design; or, where this is not practicable, to state what are the factors determining the cost of his design. The candidate should be careful to enter his examination number and his initials on the sheet of paper.

As soon as each candidate has cast his work he should attach to it securely with string the label showing his name and examination number.

#### CASTING.

Candidates may employ professional moulders, or other persons skilled in casting, to cast, or assist in casting their works on the day appointed for that purpose.



No work may be done upon the clay models on the casting day.

The casts are not to be coloured in any way.

#### IRON WORK.

Draw or model a design for a simple iron railing with ornamental top. The scale to which it is drawn must be stated.

#### LIGHT METAL WORK.

Make a modelled design for a lamp-stand for a dining-room table. Name the metal or metals used.

#### GOLD AND SILVER SMITHING.

Make a modelled design for a silver yacht racing cup.

#### JEWELLERY.

Draw or model a design for a lady's head-dress. Name the metals and stones used.

#### DIE SINKING.

Model a design for the obverse of a war medal, with the motto Pax Potior Bello. You may make the model any size, but state what the scale is.

#### WOOD CARVING.

Model a design for a wood-carved swag.

#### POTTERY.

Draw, paint, or model a full-sized design for the border of a Plate.

#### TILE PAINTING AND MODELLING.

Make a coloured sketch of, or model, an enriched centre for a tile panel 6 feet by 3 feet. The tiles are to be of accepted trade dimensions.

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## Examination in Industrial Design, 1915.

### Original Design (*for Crafts not involving Modelling*).

Tuesday, 8th June, and Wednesday, 9th June, 7 p.m. to 10 p.m. each evening; and Thursday, 10th June, 7 p.m. to 9 p.m.

#### INSTRUCTIONS TO CANDIDATES.

Each candidate is required to make a design on the subject indicated under the name of the craft selected by him for the purposes of this Examination.

No candidate will be given any credit for a design for a subject specified in respect of a craft other than the craft in connection with which he has applied to be examined.

Each candidate is required to state on his paper the estimated cost of carrying out his design; or, where this is not practicable, to state what are the factors determining the cost of his design.

If the design is completed by an outline, the outline must be put in by means of pen or brush, not pencil; and on no account may pencil lines be left to form part of the design, except in the case of furniture, carving, or other work in which it is the practice to make designs in pencil.

The drawing must be clean, precise, and workmanlike; it should be as much as possible a working drawing.

The colours chosen should be such as can readily be obtained by the process, and in the material, for which the design is intended.

Each candidate must enter his name and examination number in the space provided on the sheet of paper.

Each candidate is supplied with a half-imperial sheet of paper for rough work.

#### ENAMELLING.

Design in colour the back of a watch, or a sheath for a pair of scissors.

#### PAINTING AND DECORATING.

Design the decoration within a circular panel to be set in a hall. The bottom of the panel is supposed to be 15 feet from the ground. State the scale of your drawing.

#### WALL-PAPER MANUFACTURE.

Design on the imperial sheet of paper provided a full-size "all-over" repeating floral pattern for a wall-paper, using the customary trade dimensions. The pattern may be either a "drop" or a "follow-on." Four printings may be used. If necessary, make a small sketch to explain the repeat.





### STAINED GLASS OR GLASS PAINTING.

Design in colour a two-light lancet-headed window with a trefoil as tracery. Each light is to contain a figure subject. The lights are to be 7 feet 6 inches by 2 feet. Saddle-bars must be shown.

### EMBROIDERY.

Make a design in colour for a fire-screen. The design may be either contained in a square of 15 inches, or in an ellipse 15 inches by 12 inches. Figures may be introduced, if desired.

### ILLUMINATION.

Write out the following words, and sketch a border :—

*“ Oberon.            Thou remember'st  
Since once I sat upon a promontory,  
And heard a mermaid, on a dolphin's back,  
Uttering such dulcet and harmonious breath,  
That the rude sea grew civil at her song;  
And certain stars shot madly from their spheres,  
To hear the sea maid's musick.”*

### BOOK-BINDING.

Design an appropriate cover for a music-book.

### SILK WEAVING.

Make either a floral or a heraldic pattern, showing three or four colours, for a furniture silk. The treatment may be as conventional as you please. Use the ordinary trade dimensions. Make your drawing to a scale which will enable you to get one full repeat on your paper, and state what this scale is. Show, by a small sketch or otherwise, how the pattern works.

### LINEN WEAVING.

Design a border for a linen damask table-cloth. The border must be 14 inches wide, with a repeat of 20 inches; and you must show the corner. Make your drawing to as large a scale as your paper will allow, and state what this scale is. One repeat only need be completed, with enough of the corner to show how it works.

### COTTON WEAVING.

Make a design for a cotton table-cloth, showing two colours, one to be for the ground. The cloth measures 4 feet square. The border must be 9 inches wide, and the repeats must be such as will enable them to be completed within these measurements.

The repeat of the filling is optional, but it must be such that the filling will be complete in itself, and not merely a pattern cut off by the border. Make your drawing to a scale of 4 inches to 1 foot, and use a small sketch, if necessary, to explain the working of the patterns.



## LACE MAKING.

Design, full-size, a lady's hand-made lace collar. State the material and whether it is intended for pillow or needle-point lace

or

Design a perpendicular border for a machine-made lace curtain. The border to be 9 inches wide. The length of the repeat is optional.

## COTTON PRINTING.

Design a repeating pattern, of any character you like (but not realistic in treatment) for a cretonne, to be executed in one printing. State whether a block or roller is to be used, and give the ordinary trade dimensions. Draw to a scale of 6 inches to 1 foot. One repeat must be completed and a small sketch given to explain the repeat. If your repeat is a small one you may draw it full size, but state on your drawing the fact that it is so.

## DRESS DESIGN.

Make a design in colour for an opera-cloak, introducing fur and hand-embroidery. Make enlarged drawings of any necessary details, and state the scale to which these drawings are made.

## CABINET WORK.

Make a design for a wooden clock-case. It may be either original or founded on some historical style. In this latter case give the name and period of the style.

The extreme height must be 7 feet 6 inches, and all ornamental features must be included within this measurement. The main body of the case to be 14 inches wide and 8 inches from back to front, but any pedestal, plinth, moulding or any other decoration may project beyond these measurements. Draw your front and side elevations to a scale of 2 inches to 1 foot, but show all necessary constructive details and mouldings full size. Give the name of the wood or woods used. Inlay may be used for decoration.

## TYPOGRAPHY.

Make a sketch design for the title-page of a book, imperial quarto. The title is to be "Shakespeare's Sonnets, Illustrated by John Bell, R.A., and Published by Isaac Walker and Co., London, 1915."

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